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DAMROSCH AS A COMPOSER.

When Walter Damrosch last Fall purchased a home in the country, near New York City, and announced his temporary retirement from the musical arena, so that he might compose and study at leisure, there were many who winked knowingly and said that the talented conductor was making the best of a bad job.

But Mr. Damrosch is a man of decided purpose, and his friends looked upon this temporary seclusion as a perfectly logical step, the result of his firm conviction that he had something to say as a composer, and that he intended to say it, with the same thoroughness that has ever marked his undertakings.

To those who, like myself, admired and believed in Mr. Damrosch's opera, "The Scarlet Letter," this "midnight oil" period represented the medium of a large stride upward and forward in the intellectual and musical development of the man, and we were probably the most curious and expectant of the many listeners that assembled on Friday morning of last week at the Hotel Waldorf-Astoria to hear a recital of Mr. Damrosch's new compositions.

The music was in good hands, for the composer presided at the piano, and had the assistance of Miss Gertrude May Stein, Mr. David Bispham, Mr. Mannes and a mixed chorus from the Musical Art Society.

The programme included a MS. sonata for violin and piano, elucidated with the title "At Fox Meadow;" a dramatic scene for mezzo-soprano, set to words by Dante Gabriel Rossetti; two motets for double chorus, a capella, based on Elizabeth Barrett Browning's poem, "The Virgin Mary to the Child Jesus;" a song for baritone, "The World Well Lost," inspired by Edmund Clarence Stedman's stanzas of that name; three songs for mezzo-soprano, "The Sick Child" (Robert Louis Stevenson), "The Deserted Plantation" (Paul Laurence Dunbar), and "My Wife" (Stevenson); and in conclusion two songs for baritone and chorus, adorned about those well-known poems by Kipling, "Danny Deever" and "Mandalay."

The very first number on this comprehensive programme revealed the fact that Mr. Damrosch's vacation has been productive of the happiest results, for with greater technic and freer mastery of form, has come directness of expression, and dominance of spontaneity over treatment, musical virtues that one missed in his earlier work.

The first movement is built on a tangible melodic germ, which resolves itself into a beautiful second subject, a typical violin-phrase. Throughout, the development is concise and clear, and contains some novel tonal effects, with which one wishes closer acquaintance before venturing on an analysis.

Mr. Damrosch seems fond of organ-point, which he uses with skill and infinite variety both in the first and second movements of the work.

The "Quasi Adagio" is full of deep sentiment, and voices a musical mood sombre enough to delight even the most introspective and taciturn Brahmsite.

The third part, "Allegretto grazioso," ends the work with dash and spirit. It is a reckless, rollicking tarantella, piquant with novel rhythmical and harmonic devices. It suggests the sweep and exhilaration of a fox-hunt, such as one as Mr. Damrosch has undoubtedly seen frequently near the place where he wrote his sonata.

The work was exceedingly well played by the composer and Mr. Mannes, who has a voluminous, flexible tone, and ardent musical temperament.

The dramatic scene, "Mary Magdalen," seemed to make little impression on the listeners, and this was probably due to the text more than to the music, which eloquently voices the mood of the rather obscure lines. The climax at the end of the song is a rarely impassioned bit of

writing. Miss Stein sang with fervor, and made a most agreeable impression when she did not force her voice.

The choruses are interesting chiefly for their harmonic treatment, which at times is more original than mellifluous.

There is some strong part writing in the second of the motets, the latter being apparently better understood of the two by the audience.

In the smaller song-forms Mr. Damrosch has accomplished work that will certainly know popular recognition. The exultation and zest in the last stanza of "The World Well Lost;" the tearful unrest and plaintive pleading in "The Sick Child;" the infinite tenderness and simplicity in "My Wife;" and the half-droll pathos, intensified by

least, the power to interest and move an audience (the main consideration), even if he has not yet been able to propitiate the critical animal.

Some more songs, by all means, Mr. Damrosch.

LEONARD LIEBLING.

ANOTHER JACKSON SUCCESS.

(By special cable.)

PARIS, April 23, 1899.

Miss Leonora Jackson, the young American violinist, the expenses of whose musical education for the past six years have been paid by George Vanderbilt, Mrs. Sloane and Ambassador Porter, made a most successful début to-day at the Châtelet Theatre. Ambassador Porter, Mr. Vanderbilt and an immense audience were present and witnessed a genuine triumph of the young musician. Miss Jackson played Brahms' concerto, and was recalled five times.

PADEREWSKI'S COMING CERTAIN.

A letter received in New York last week by Mr. John C. Fryer, Paderewski's business manager, announces that the great pianist's tour in America next season has now been definitely decided upon. Paderewski will sail for this country, October 18, on the Teutonic.

Canada Contralto.—The Toronto "Globe" says: "Miss Gertrude Black, the Toronto contralto, pupil of Miss Norma Reynolds, has been meeting with gratifying success during her recent tour. She has sung in Batavia, Olean and Buffalo, New York State; Bradford, Penn., Ayr, Woodstock and Picton."

Calvé in a Hurry.—It is said that Mme. Calvé has ordered a tombstone from M. Denys Puech, in Paris. It represents the singer as Ophelia drawn toward the void by phantom voices, and is to be exhibited in 1900. In the meantime, Mme. Calvé will be very much alive next season, when she is booked for the Grau season in New York.

Sullivan's New Partner.—Sir Arthur Sullivan, who is at Biarritz, is well forward with the music of the comic opera which he is writing for the Savoy with Mr. Basil Hood. The last named gentleman, who is a captain in the army, will have a formidable task in competing with the high level of lyric writing which Mr. W. S. Gilbert has set for the light opera stage.

Brooklyn Festival.—The Brooklyn Institute of Arts and Sciences will introduce a new feature into its series of musical events in closing the season by holding a musical festival at the Clermont Avenue Rink on Wednesday evening, May 10. Emil Paur, formerly conductor of the Boston Symphony Orchestra, and now conductor of the New York Philharmonic Orchestra, has accepted an invitation to conduct an orchestra of seventy-five musicians. The Arion Singing Society, Arthur Claassen, conductor, has accepted an invitation to sing the choral numbers, and Madame De Vere Sapio, of New York, has been engaged as vocal soloist.

Æolian Murmurs.—The "Æolian Quarterly," published by the Æolian Co., No. 18 West Twenty-third street, New York, is devoted to "the advancement of music through aids to its comprehension," and in the current number, its clever editor, Mr. Carroll Brent Chilton, has selected and compiled, with especial reference to this purpose. Interesting essays by Reginald De Koven, Henry T. Finck, Rupert Hughes, Wm. J. Henderson, and others, form the solid background, and bright editorial and historical bits lend the artistic little publication contemporary life and interest. Be it said, too, that this same issue of the magazine is one of the cleverest advertisements that has ever been issued. All honor to Mr. C. B. Chilton. One of the latest Æolian recitals was given on Saturday afternoon, last week, before an exceptionally large audience. The feature of the recital was the playing of Beethoven's "Kreutzer" sonata, done by the marvelous Pianola, in conjunction with Mr. Franz Wilczek, violinist. It was one of the most remarkable feats yet achieved by any of the Æolian Co.'s wonderful productions.



WALTER DAMROSCH.

the negro dialect, in "The Deserted Plantation;" all these are elements that must appeal eloquently to the general musical public.

In these four poetical songs there are many subtle touches that bespeak Mr. Damrosch's unusual gift for the illustration of just such poems.

Miss Stein and Mr. Bispham were most sympathetic exponents, their interpretations being illuminated by the vital accompaniment of Mr. Damrosch.

The Kipling numbers were received with undisguised acclaim, and they made the popular success of the concert.

"Danny Deever" is a real ballad, furnished with just enough elemental, rugged music to mark the rhythm of the lines, and accent their grim tragedy.

The music to "Mandalay" is of the descriptive pattern. In the piano part I liked particularly the musical manner in which the "elephants was a-pilin' teak;" the tender little melody to which Miss Supiyawlat strummed on her little banjo and sang "Kullalolo;" and the "midway" music that told of "them spicy garlic smells, an' the tinkly temple-bells."

The listeners were very enthusiastic, and their pronounced approval testified that Mr. Damrosch has, at

MUSICAL SAN FRANCISCO.

SAN FRANCISCO, April 19, 1899.

Sauer gave his first recital this P. M., in the Grand Opera House, to a large and representative audience, containing our most advanced musical devotees. He played a fine programme, including things from Bach to Liszt, and several encores. The general verdict was one of highest approval, from every one. Even those who have so recently heard Rosenthal and Carreño imagine they prefer the new divinity of the ivories. He received something of an ovation at the end of the recital, and finally, after Liszt's Ninth Rhapsody exertion, added a Liszt waltz. Sauer has evidently caught on to popular affection. Two of his classmates at Weimar, Mansfeldt and Piutti, were in the audience.

I spent a particularly interesting and agreeable evening at the Pasmore residence last night.

Invitations were issued for an "at home" to welcome the advent of Mrs. Henri Holmes and her daughter, who have recently come from London to join Mr. Holmes, the eminent English violinist and composer. The large music room contained a representative gathering of the most prominent apostles and disciples of music in this vicinity. Quite a lot of good specimens of the faith were performed by Mr. Holmes and others. The contribution that excited my liveliest interest, however, was a song by Mr. Pasmore, called "The Message," which is one of the best things this prolific writer has ever done. It was beautifully sung by Mrs. Barford, a contralto, accompanied by the author, at the piano, and his two daughters upon the violin and 'cello. It made a profound impression, and had to be repeated. It seemed to be a labor of love as the ladies all participated without notes. After the artistic menu had been enjoyed, material refreshments were dispensed, and the company, mostly, reached home only early this morning.

The Pasmore environment is one of the most zealously cultivated musical nurseries in town. Mr. P. has studied his art thoroughly at home and abroad. He has many pupils and revels in chic clubs, and all that promotes vocal activity. His talented children all take to music as ducks to water, all playing the piano as well as violins.

The Bostonians have reached the fifth and last week of another profitable visit, and are now repeating the three works: "Rob Roy," "The Serenade," and "Robin Hood," alternately. Their presence has been the occasion for the usual assault of ambitious amateur candidates for lyric fame. Seances have been held every week, and everybody was heard. Although some fine voices have been discovered, no vacancies in the company have made an opening for their owners.

A second McDonald, a vocal nugget picked from a blacksmith's forge here last year, has had an inning as the joint successor of Cowles as Will Scarlett. He sings the "Armorer's Song" in fine style, and, of course, plays the anvil obligato like a "past grand."

I lunched with Mr. and Mrs. Barnabee this P. M. at the pretty home of Mrs. Marriner-Campbell, the vocal teacher. The pleasant symposium had to be abbreviated to reach the Sauer concert—a conflict of sweets.

The Pianists' Club gave the first concert of their sixth series at Sherman-Clay Hall on the 17th. The large attendance was rewarded by a neat programme of classics, well performed by the devoted members of the worthy combination. Mr. Hether Wismar, the violinist, contributed a Beethoven sonata, with the assistance of Miss Theresa Ehrman. Mr. Robert Tolmie is the deus ex machina of the Pianists' Club.

H. M. BOSWORTH.

PRIMA DONNA LIES.

Patti's recent marriage has served to bring out an amusing story of her last visit to the Pacific Coast, from a dramatic writer of San Francisco. "The diva stepped from the train," said the San Franciscan, "and after inhaling a lung full of fog, remarked: 'Oh, this is heaven. All my troubles are paid for. Thank heaven, I breathe the air of San Francisco once again!' This was all very sweet in the high-priced canary bird, and the newspaper boys were all delighted. However, it was only a short time before I went down to the train to meet Patti at Salt Lake City. She was descending from her car, and as her feet touched the ground she exclaimed: 'Thank heaven, I breathe the air of Salt Lake City once more. All my troubles are paid for. Oh, this is heaven.' The newspaper boys were all delighted with her. As for myself, on both of these occasions, I was delighted also—with the diva's lovely hypocrisy, that accursed sin which the poet tells us takes the best men in. I never thought Patti much of an actress, but I changed my mind in this respect after witnessing these two exhibitions."

THEODORE THOMAS' LIBRARY.

In an article on Theodore Thomas' musical library, the Chicago "Post" remarks:

"The element of compactness renders it almost impossible for the ordinary observer to appreciate the extent and richness of this collection. A correct impression is conveyed best by the statement that it would probably be difficult to duplicate this library for less than \$200,000. For seventeen years one man has devoted his time to its care, and when it was removed to the south side, where it remained during the World's Fair, its conveyance to and installation in new quarters required the labor of four men for five days."

"These facts only vaguely suggest something of the volume of the collection. Its quality and comprehensiveness can be appreciated only by the master musician who is familiar with the whole range of musical composition. To such a visitor the opportunity to put hands upon the full orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos, without leaving the room, means much more than the words would seem to imply."

JOACHIM CELEBRATION.

According to cable advices from Berlin, received in New York on Monday, the great Joachim celebration, held on Saturday of last week in the large hall of the Philharmonie, was a grand and unequivocal success.

The Germans are faithful to old favorites, and the venerable violinist seems to occupy a peculiarly warm place in the hearts of his countrymen.



JOSEPH JOACHIM.

Other nations also honor Joachim, and nearly every capital in Europe sent some of the former pupils of the great master to take part in the celebration.

Joachim's compositions were played, and young and old joined in tremendous ovations after each number.

Every great man has his enemies and detractors, and there are those who would tear the laurel from the honored brow of Joachim, but it is safe to say that many years after these carping critics have been forgotten, Prof. Dr. Joseph Joachim's name will shine undimmed among the greatest musicians of all times.

NERVOUSNESS OF SINGERS.

Some instances of the nervousness of famous singers can scarcely be understood, so entirely without reason do they seem to persons in private life. Why M. Jean de Reszke, for instance, should be nervous about singing a familiar part before a New York audience is impossible to explain, but it is a fact that he is one of the greatest sufferers from nervousness in the entire company. Mme. Sembrich is thrown into almost unendurable nervousness at the thought of appearing even at a Sunday night concert, and in an operatic performance suffers even more.

Mme. Lehmann undertook her present severe method of life with the hope of finding some relief from the dreadful nervousness that afflicted her, and has been in a large measure relieved. Mlle. Calvé was such a sufferer from nervousness during her last year in this country that she refused all invitations that required her to be seated at table longer than a few moments. This put dinners out of the question, and she expressly explained that she would not accept, under any circumstances, invitations to dinner, as the ordeal of sitting still so long was too much for her nerves.

Even Edouard de Reszke, who is apparently the most stolid and substantial person in the world, suffers as much as a débutante from nervousness at some time. Most of the artists say that there is no explanation for the irregularity with which their nervousness attacks them. Sometimes in the presence of very serious artistic problems they are perfectly calm and collected, while at other times, when they have only to do what they have frequently done before, their sufferings may be more than at any other time.

Albert Saléza can always look forward to going without sleep eight nights a month. He is required to sing that number of nights a month by the terms of his contract, and on the nights he sings he never sleeps. This is due to his preparation, which is the only thing that will overcome his nervousness sufficiently to enable him to sing. He drinks black coffee abundantly on the days he appears, and gets through the performance in this way, although he is as nervous as most of the others, even after this precaution. Sometimes it is plain to the audience that he is nervous.

Another contrary course of treatment has been adopted by Mme. Nordica, who finds that a pint of champagne taken during the performance helps to quiet her nerves and enables her to get through the performance without the nervous moments which used to trouble her seriously. Even Mlle. Bauermeister, who is not generally the central figures of the operas in which she appears, has her nervous spells, and suffers along with the sopranos and tenors.

"Don't believe any artist who tells you he is never nervous," said one of the singers at the Metropolitan, "or else decide that he is not an artist. I never knew one worth the name who could be self-possessed and unmoved at beginning a performance."

A STORY OF JENNY LIND.

The memoir of Kaiser Frederick, just published in Berlin, gives many interesting anecdotes about the kindly monarch whose reign was cut off in such untimely fashion by the cancerous disease of the throat which caused his death. Among them is one in which Jenny Lind figures.

A short while before the Swedish nightingale entered upon her memorable tour of the United States, in June, 1850, she met Frederick, then crown prince of Prussia, and a student of the University of Bonn, in romantic Rolandseck, on the Rhine, and took a singing lesson from him.

Jenny Lind was at a small inn, waiting for the post chaise that was to carry her to Coblenz, and, inspired by the beauty of the landscape and the quiet of the moonlit night, was singing a ballad for her own amusement, there being no other guests present, when mine host appeared to beg her to repeat the last verse for the benefit of some Bonn students, newly arrived.

The songstress, who was sitting in a vine-clad arbor, responded, and when she had finished, a broad-shouldered, tall young man entered, exclaiming: "Only Jenny Lind can sing so beautifully." With that he pressed a bouquet of wild roses into her hand and led her out into the garden. Yes, that was the face; those were the blonde locks of Jenny Lind! The singer smilingly accepted the student's thanks, and said: "You are a student; sing us one of your own songs."

Bowing gracefully, the blonde giant sat down at the piano on the veranda, and sang Arndt's great battle hymn, "Was Blasen die Trompeten! Husaren, Heraus!" ("The Bugles are Sounding! Hussars, Ride Fast!").

"The beautiful melody; I would like to know it," said Jenny Lind, when the student whom his comrades called "Fritz" had ended.

"The Swedish nightingale wishes to learn a German war song? Ah, that is superb!" cried Fritz. "If you will permit me I will repeat the words for your benefit until you know them by heart. The melody, I dare say, you have mastered already." And for a full hour Fritz and Jenny sat side by side at the old piano, singing together, repeating verse after verse, once, thrice, ten times, until the great songstress was letter perfect. Then she sang it once more as only she could sing it, quite unconscious of the fact that in the meantime her audience had increased by a venerable old man, whom the students regarded with the greatest respect.

Now the soft notes of the postilion's horn sounded from afar, and a little later the chaise drew up at the gate. Jenny Lind rose hastily. "I must be away," she said, "and may never see you again, for in a few weeks I will cross the Atlantic to sing in America. I shall not forget this evening, though, and as I have introduced myself, I beg to know your names, gentlemen, especially that of the student who taught me the German hymn."

Then the old man spoke up: "I thank you in the name of my pupils for your kind words," he said. "This, madame, is his royal highness, Crown Prince Frederick, and I am Ernest Moritz Arndt, author of the song you learned from him."

Davies in Newark.—On the occasion of Mr. Ben Davies' recent concert in Newark, the leading paper of that city said: "This well-known English tenor proved himself not only a great artist, but a gracious one, and though the programme, including encores, embraced twenty numbers, his voice was as clear and strong in the closing selection as when the first note of the recital was sounded."



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THE ORGAN RECITAL.

What proportion, think you, gentle reader, of the support given the great orchestral concerts of America, comes from the influential and financially able men of our churches, and what is it that keeps music of the "Ta-ra-ra" order out of their programmes? Also, if good music be a Christianizing and civilizing influence, why do nine out of ten of our churches after spending any amount from two thousand dollars upward, to equip their buildings with an instrument of almost as great tonal variety and resource as the orchestra itself, shut the doors on it every Sunday and keep them closed until the next Sunday? Because, forsooth, they do not realize that, having made the original outlay they have at their command an agency for philanthropic purposes of unlimited extent.

A very little thought will convince one that half (or more) of the people coveted as members by the church authorities are fond of music, yet one of the most potent attractions at their disposal is almost universally neglected. Many people there are who will find some fault in any kind of music you may give them in a church service (unless we except hymn tunes), but will attend and apparently enjoy the best of concerts. Many more will give to the church freely as their conscience dictates, but feel that they can not afford to indulge in concerts, although craving music.

Now, as a matter of business policy, would it not be a good idea to use our church organs for the benefit of all the music lovers in the field? For this reason, if for no others, the writer believes that the contract of every organist should call for at least one hour of instrumental music every week of the busy season—this need not of necessity be termed an Organ Recital, for that has come to imply in the minds of most laymen an hour of technical display, and involved theoretical problems which they neither understand nor appreciate, much less enjoy. "A quiet hour" of music would prove much more attractive to the average church goer, as it would afford him a vision of restful enjoyment that would insure his attendance. This should be as free to the public, also, as the regular services of the church.

There is no reason why these occasions should not afford an opportunity for enough technical exhibition to warrant the performer's classification as a competent and thoroughbred. But the body of the ideal programme for a "quiet hour" should consist of melody—uninvolved and clear—that should sing continuously within the hearer's ear vision—this does not imply, by any means, a monotonous stream of Andanti and Adagii—there are any number of simple Presto, Allegro and Scherzo movements that do not necessitate either the sacrifice of melodic value or over concentration of an auditor's mind.

The great error of most organ-players lies in their hide-bound adhesion to purely "organ compositions." When the resources of the orchestra were claimed it was in a suggestive sense.

If the reader were to walk into almost any music store in America, and ask for the "Pilgrim's Chorus," "Traumerei," the "Melody in F," the Andante from the "Fifth Symphony," "Asa's Death," or any one of a host of other titles which will readily suggest themselves to his or her mind, we question if any further designation would be necessary to insure the forthcoming of the desired works. And yet these works are none of them trash. We grant that many of the transcriptions of such works published are, but there is where your musician comes in—a man worthy of consideration as an organist will take anything of this class, and from the piano version produce (by comparison perhaps with the original, or a better transcription) an organ composition that will interest any man, woman or child who possesses the slightest suspicion of musical taste. And he can, if talented, give in addition to the melodies their proper application of tone color.

It is possible, however, to construct a programme of purely organ music that shall not fail of being interesting, the only danger being that encountered in any kind of programme making, namely, a tendency to sameness in melodic, rhythmic and color content of compositions in sequence. The numbers quoted in our list of favorite melodies would of themselves make a respectable programme, so far as the time involved in their performance is concerned, but they would prove fatally alike if performed in succession and would tire any one.

Contrast being an essential element of any interesting programme, the following are offered as illustrative possi-

bilities, requiring about sixty minutes each to their performance:

- I.
1. March from "Athalie"..... Mendelssohn.
2. Andante from "Surprise" Symphony..... Haydn.
3. Prize song from "Die Meistersinger" Wagner.
4. "La Cinquantaine" Gabriel-Marie.
5. Intermezzo from "Cavalleria"..... Mascagni.
6. Hallelujah chorus from "Messiah"..... Handel.
7. "Simple Aveu" Thomé.
8. "Nocturne" in E flat..... Chopin.
9. "Swedish Wedding March"..... Söderman.

- II.
1. First movement from D minor "Sonata"..... Guilmant.
2. "Cantilene" Wheeldon.
3. "Rondo Caprice" Buck.
4. B minor "Prelude" Bach.
5. "Andante Cantabile," Fourth Symphony..... Widor.
6. "Offertory" in D flat..... Salomé.
7. "Andante" from G minor Sonata..... Merkel.
8. "Toccata" in G..... Dubois.

Of the above schemes the first is composed of works that may be purchased in sheet form, and the whole programme is within the capabilities of the average "business man organist" or student. The second calls for a technically and artistically equipped performer, yet not one of its numbers would, we think, prove a strain on the intelligence or patience of the average music lover. The cardinal virtues of each may be classed as melody and variety.

A soloist is a wonderful addition to any organ performance, yet we venture to assert that if any music committee-man or pastor will try these programmes on his organist (according to his capabilities) he will wish to give others the same privilege, and if any organist who desires the co-operation of his superiors, to the carrying out of such a plan, he will find them at his service after the first hearing.

Education must, however, be the aim of any performer who enters on such a campaign. The listening powers of the people must be in turn attracted and developed. An able man will find opportunity to get in a word occasionally as to the works on his programme, either in the form of printed annotations or verbal comment.

The subject is not by any means exhausted, but the writer entertains the hope that enough may have been said to interest those who have at their command a glorious agency for the betterment of mankind, which they have far too long neglected.

VOX ORGANI.

HOW ROYALTY LISTENS TO MUSIC.

Helene Odilon, the Viennese actress, has been giving descriptions of how the royal personages of Europe view a performance. It appears that Queen Victoria accompanies the action, if the piece is musical, with time movements of her head and hands in the first act, but gradually succumbs to the infirmities of age, and before the piece is over is generally fast asleep. The Prince of Wales is energetic in his applause to the point of noise, and, as the audience follows his lead, a performance with which he is pleased is bound to get plenty of applause, the Prince outcheering all the rest. The Emperor of Austria is both attentive and appreciative. The Emperor of Germany enjoys the rehearsal of an opera more than the finished production, and is perfectly at home behind the scenes, knowing all about stagecraft. The Czar of Russia is undemonstrative, and the King of Italy also.

NATIONAL LIBRARY MUSIC.

The following, which should be of interest to thoughtful musical folk, was included in the last report of John Russell Young, late Librarian of Congress:

"The attention of Congress has been called to the musical department as a growing and useful feature of the library. When we came into the new building, in 1897, the department of music was in its experimental stages. Its growth thus far has resulted in the foundation of what is destined to be one of the great musical libraries of the world. As a collection of American music it is unsurpassed, and with little cost it can be made as rich in the music of other nations as it is in the music of our own."

"On November 1, 1898, the music department was thus enumerated: Total number of pieces on hand January 1, 1898, 189,946; received during current year, 10,848; total, 198,849.

"The following will show the accessions in 1898: Received from the Smithsonian, vocal and instrumental, 446; transferred from chapter 32, 53; copyright accessions, 10,268; by gifts, 52; by purchase, 59; total, 10,487."

Mt. Vernon Appreciative.—The report read at the annual meeting of the Mt. Vernon Musical Society showed that the season just ended has been the most successful in every way in the history of the society. President Edson Lewis, in his annual address told of the strong hold which the society has on the sympathy and appreciation of the Mt. Vernon public. Several communications from prominent citizens and musical people were read praising the work of the society very highly and pledging support for another season.

GENERAL GRANT AND OPERA.

The Washington "Times" occasionally grows reminiscent, and on such occasions it generally digs out some interesting memories.

Last week the "Times" fell into a brown study on the subject of Nellie Grant's age, and then it was reminded of the following delightful anecdote about General Grant:

"Time flies like a champion scorch on a '98 wheel. It seems only the other day that Nellie Grant was a sunbeam of a lassie in short frocks, with her hair tumbling about her shoulders in a brown, fluffy heap—and now to think of her being the mother of grown-up girls! Oh, dear! oh, dear! oh, dear! And thinking of her as the little maid of the White House, recalls a funny story about herself and General Grant.

"They had gone to the opera, Nellie sitting sedately erect in a maroon velvet suit, and her father lounging comfortably in the background, talking to a corresponding lounging friend.

"The house was crowded, but as Parepa Rosa, with portly figure and a voice as grand and deep as the ocean—almost—appeared on the stage, the prima donna was conscious of but one presence—the warrior whose deeds were so renowned, that for very awe she trembled—she who had hobnobbed with kings!

"She might have spared herself her emotions, however, for the General was mightily interested in his statesman friend beside him, and the great English singer might have been promenading on the cliffs of her native Albion for all the General knew or cared.

"Then the little girl whispered: 'Papa, Parepa is singing.'

"Whereupon the hero of Shiloh interrupted his conversation long enough to say, indulgently—he adored his small daughter—"All right, Nellie; she's not disturbing us. Let her sing.' And the best part of the story, next to its being true, was that Parepa heard of it through the statesman, and, being as humorous as she was portly, she had a good, hearty laugh at her own expense, and admired Grant more than ever."

MRS. MARSHALL PEASE, Dramatic Contralto.



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IN AMERICA - DECEMBER, 1898.
MAY, 1899.

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The Henry Wolfsohn Musical Bureau,
NEW YORK.



DEAR MUSICAL AMERICA:

I presume you have heard the story of how Mr. Gilder, the editor of the "Century Magazine," invited Mr. Rudyard Kipling to his house to hear his poem, "Danny Deever," set to music by Mr. Walter Damrosch and sung by Mr. David Bispham, of the Grau Opera Company. I presume, also, that you have heard that when the song was over, and Mr. Kipling was expected to burst into a pean of praise, he silently got up, put his hands in his pockets, put on his coat, said "good night" to his host and silently stole away, like the proverbial Arab.

Various opinions have been given for Mr. Kipling's apparent lack of courtesy. Some unkind people have suggested that it was the effect of Walter Damrosch's music. Some said he was so overcome with emotion that he could not find words to express himself.

I think, however, that I have discovered the true cause of his extraordinary conduct on this occasion.

I attended the recital of the compositions of Walter Damrosch at the Waldorf-Astoria last Friday morning and heard David Bispham sing this very song.

If you know the poem of "Danny Deever," you will remember that it describes the hanging of Mr. Deever, a soldier, for having murdered a comrade. The beauty and pathos of the poem lie in the recital by one of the soldiers who had to attend the execution as a matter of duty. The story is told in cockney dialect, which gives it all its local color and force.

Mr. David Bispham sang with his usual ability, but ignored the dialect, knocked all the pathos and subtlety out of the composition, and, therefore, I presume, poor Kipling felt very much as if he had seen an elephant trampling down his violet beds and rose bushes.

Bispham is a great singer, but he is not a great artist.

The effect on Kipling must have been serious, as you will remember that he went home from this concert, took to his bed and came near dying, and was only rescued from the jaws of death by the strenuous efforts of three doctors.

So you see it was not Damrosch's music that upset him, but Bispham's singing.

I know it upset me, and can, therefore, judge of the effect on the author.

It seems to me curious that a man with so much intelligence as David Bispham should destroy the effect of a beautiful composition by deliberately ignoring all the niceties of language and the cockney dialect, which Kipling knows how to present with an imitable touch.

I presume Kipling feels easier now that Bispham has left the country. He certainly is recovering his health.

* * *

The Opera Company said farewell to us last Friday, and gave a performance which was in some respects perfunctory.

However, the public turned out in great shape, although the prices had been raised for the occasion, with the result that as the receipts went to Grau, that energetic and popular manager will be about \$20,000 the richer.

Contrary to expectation, Nordica did sing, and made her point by appearing with Jean de Reszke in the second act of "Tristan und Isolde."

I heard that she was terribly distressed because she was not permitted to sing in the performance given for the Seidl fund. The audience was somewhat disappointed in the non-appearance of Van Dyck, who was announced to sing, as was Mme. Sembrich. There were rumors of disagreements with regard to the places which Mr. Grau had given these two artists on the programme, so that they preferred to buy a box, as a token of good will, rather than appear. Van Dyck's place in the "Walküre" was taken by Dippel, while the last act of "Faust," with Eames, Saléza and Plançon, was given instead of the first act of "Traviata," in which Mme. Sembrich was to have sung. The programme opened with the second act of "Romeo et Juliette," in which Suzanne Adams and Saléza appeared.

Sandwiched in between the operatic selections was a concert, in which Mantelli, Schumann-Heink and Van Rooy sang.

Mr. Bispham was to have sung as well, but the omission to provide a piano made it impossible for him to appear, as no provision had been made for an accompaniment with orchestra.

All the gentlemen received wreaths, while the prime

donne received magnificent bouquets, presented by Mr. Grau.

This final performance by the artists for the benefit of the manager would, I think, be more acceptable, not only to the public, but to the artists themselves, if, instead of fragments of the operas which have been given during the season, a concert of vocal gems were given, as this performance is always a song of farewell, and, therefore, rather of a personal character.

It would be a good opportunity for the audience to come in closer personal relation with the singers, whom they have known all the season only through the various rôles they have sung, and it would enable the public to show its appreciation, without making a programme unduly long. It would also prevent any disappointments on the part of the artists, who might consider themselves slighted by not having obtained a hearing in the early or middle part of the evening.

The warm reception accorded to Mme. Schumann-Heink, M. Van Rooy and Mme. Mantelli, who appeared in the concert part of the programme and aroused the greatest enthusiasm of the evening, should, I think, be warrant enough for Mr. Grau to make this change.

* * *

Last Saturday morning nearly all the artists bade us farewell, some going on the Cunard steamer, others by the French line.

Mr. Grau and his wife go to their villa in Paris for a few days, and then to London for the season at Covent Garden. The de Reszkes also go to Paris, and later to London. Saléza will go to the south of France, where he has a farm. I hear he has taken several American animals with him, while M. Salignac has taken out two cases of shoes to his family at Marseilles. He takes these shoes as souvenirs to his family and friends, because he is delighted with the good work and cheapness of our American product. Plançon has already cabled over that he is coming "with money to burn," most of which he made in Wall street. All these artists sailed on the Touaine.

M. Van Dyck sailed on the Campania for Liverpool. With him were M. Van Rooy, Sig. Mancinelli, Suzanne Adams and her husband, Leo Stern.

Mme. Nordica astonished everybody by going to Europe without her husband, Mr. Doehme. Zelie de Lussan, of the Ellis Opera Company, also sailed on the Campania.

Mme. Sembrich will not sail till May 17, on the St. Paul, as she is to go on a concert tour through the West.

Mme. Eames sailed this week, and will stay for some time in Paris. Mme. Sembrich goes to London first, and then to Paris. After that she will go to her home in Dresden. Mme. Lehmann will go to Carlsbad, and then to London for a few appearances with Mr. Grau at Covent Garden.

Jean de Reszke said before sailing that it is quite possible that he and his brother will be with us again next season. Nordica, Sembrich and Eames have not yet signed contracts to return.

It is possible that Mme. Eames and Mme. Sembrich will not be with us again; but in their place, from what I hear, it is pretty sure that Mme. Calvé will come, and that she will be Grau's leading card for next season.

There is every prospect that Grau will repeat the financial, as well as artistic, success of this season, as the subscription for next season is already considerably above what it was for last.

* * *

A German scientist has written an article in which he takes the ground that excessive practising of piano produces nervousness and other diseases from which many young girls suffer. The learned doctor insists that to have young girls before they are fifteen or sixteen years of age seated for hours hammering the keyboard is a mistake, and that only those people should play the piano to any considerable extent who possess not only talent but robust constitutions. He further asserts that the study of violin by young girls of tender years is even more injurious than continuous exercising at the piano.

All this may be so, but to my thinking the development of nervous troubles by immature, would-be artists, takes place more frequently among those doomed to listen to them than among the performers themselves. Continuous piano practising in the leading German cities by young aspirants for fame has, I think, much to do with the increasing tendency on the part of the Germans to insanity and suicide.

I believe that things have gone to such an extent in Berlin that laws were passed prohibiting piano practice except between certain hours.

* * *

At the celebration of the twenty-fifth anniversary of Dr. Eberhardt's Grand Conservatory of Music, the degree of "Doctor of Music" was conferred upon five persons, one of whom was Mrs. Theodore Sutro, who is said to be the first woman in this country to be so honored.

Mrs. Sutro is a very worthy lady, who has shown a great deal of persistence in pushing herself forward in

the musical and social world, and deserves all due credit for her assiduity, as well as for her success; but whether her wonderful ability to get her name into print entitles her to the degree of Doctor of Music may be questioned.

No title in the world of literature and art should be given except for merit, and to show that the recipient has reached a point of knowledge where he or she deserves distinction.

The promiscuous giving of titles at many of the universities, not only here but abroad, for all kinds of reasons has done a great deal to decrease their value to those who really have earned them.

It always was to me most humorous when, in my old days at Oxford, I used to see some distinguished warrior or statesman honored with the degree of Doctor of Laws, especially in cases where I knew the recipient had never opened a law book in his life.

* * *

Rudolph Aronson's divorced wife, Alma D'Alma, is now said to be a prisoner of the Sultan of Morocco. She was arrested while attempting to enter a sacred mosque, and the daily papers, of course, have made much of this latest event in the lady's somewhat erratic career.

Aronson will probably breathe more easily, now that he knows his errant spouse is within the clutches of a Mussulman gentleman with loose ideas as to the rights of the ladies; but possibly Mme. D'Alma may disappoint Mr. Aronson, as well as all his friends, by reappearing in this country for a concert tour, after she has made it too hot even for the Sultan of Morocco. JOHN C. FREUND.

Mormon Music.—Here is a joke from the Toledo "Critic": "The Mormons have little use for secular songs. Hon. Brigham Roberts, for instance, has never been overheard humming 'Only One Girl In The World For Me.'"

Remenyi Reminiscence.—Once Edouard Remenyi, the violinist, was performing in Buffalo, and became extremely annoyed while playing some very delicate strains, by a couple of people cracking and crunching peanuts; finally he lost patience, quit playing and went off the stage. He was loudly recalled, and on his reappearance he stepped to the front, and in broken English, but with much sincerity, announced that, "When the gentleman has finished his peanut solo I will go on." The speech was loudly applauded, and no more peanut performances occurred that evening.

McLean Recital.—An exceptionally fashionable and enthusiastic audience heard Mr. Alfred Jewett McLean, solo tenor of the Church of the Ascension, New York, at his recital, given on Wednesday of last week, with the assistance of Miss Zora Horlocker, contralto, in the ballroom of Delmonico's. Mr. McLean had chosen a most exacting programme, but he proved himself fully equal to it, both vocally and musically. His voice is unusually sympathetic in quality, and its effect is enhanced by a well-balanced, intelligent delivery. He was greatly appreciated, and forced to respond to several encores.

Shrewd Sembrich.—Mme. Sembrich's return next season is not yet assured. Her coming is not likely to be influenced by the question of terms. Probably the question of répertoire has more to do with her indecision in the matter. Mr. Grau has a difficult time with his famous coloratura singers. Their prices increase season by season, until there is nothing left for them to do but organize their own companies, take all the money that comes in and sing only a few times at the Metropolitan. Mme. Sembrich is not unlikely to follow in a short time the example of some others, and travel through the country at the head of her own company for a part of the year, and sing for the rest of the time with the company at the Metropolitan.

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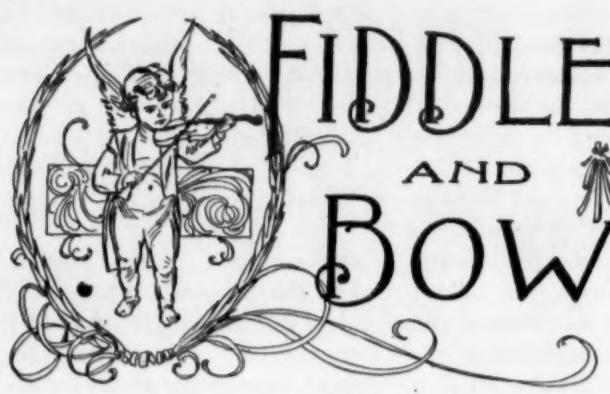
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The question arises, "should, or should not, a fiddler cultivate a beautiful crop of hair?" Apart from individual inclination, this question has two off-shoots of tender, if not grave, interest to the fiddler who yearns for artistic appreciation as well as golden remuneration. And these divergent interrogatives are: (1) "Does a luxuriant growth of hair increase an artist's technic and round up his artistic accomplishments?" (2) "Does the possession of long and straggling locks assist the audience to appreciate musical worth, and, incidentally, regulate the artist's income?"

These are, indeed, very serious questions. We shall not, however, delve into ancient history in order to ascertain primitive man's multiple reasons for generously adorning his mysterious skull. Nor are we concerned with the question whether, after all, a smiling, beautifully polished scalp is not, in itself, something to respect—something to arouse interest and excite the imagination.

No; the question before us is perfectly clear: "Should, or should not, a fiddler cultivate a beautiful crop of hair?"

In all European music-schools, the hair-growing industry has assumed remarkable proportions. The stranger's first glimpse of the interior of a Continental conservatory is rewarded with hair, hair, everywhere. Long, unkempt and rebellious tresses antedate technic, continue their solemn career with the acquirement of ability, and accompany the young artist to the Singakademie or the Philharmonie where they perform a most important part in the long-awaited début.

Now, it may seem strange to the Philistine and the majority of unsympathetic souls, but that sacred possession of an artist commonly called hair, oft-times moves a multitude to a frenzy of rapture. Color has ceased to be a serious question, a fact which has been scientifically proven within recent years. Blonde may melt the stoniest heart; a fierce blue-black may prove entrancing; yet a tender salmon may make ten thousand hearts throb with a new and unspeakable emotion. Clearly, the question of color should not engage the scientific mind.

Among the celebrated virtuosi of the present age, there has arisen, to my knowledge, only one instance of perplexity and grief as the result of a fastidious indulgence in hair. The exception, I am sorry to say, is, the genial Sarasate. Years ago, it was whispered that—I tremble to say it—he wore a wig! The beautiful coal-black—now much silvered—curls that played about his handsome face were said to have grown under the cunning hands of an artistic wig-maker; and this intelligence has withheld many a mad damsels who, shears in hand, was bent on crowning the glories of her beauteous "collection," from destroying the unknown wig-maker's work of art.

Gently, and with some trepidation, not for myself, but for the Spanish artist who stands so high in my regard, I say that Sarasate never made a secret compact with a wig-maker, and that Nature has bequeathed him these enviable capillary possessions.

But I am straying, somewhat, from my original intention. I wish to learn, and I appeal to those analytical minds that are accustomed to grapple with subtle subjects, whether, in some almost inconceivable manner, the growth of hair and fashion of wearing it, can possibly influence digital dexterity, beauty of tone, musical insight, temperament and all those qualities which exist, or are believed to exist, wherever hair flourishes superabundantly.

There is a growing tendency among the rising artists of this generation to wipe out ancient traditions, be the consequences what they may. Another decade will see the European, as well as American, artist picking his way in a crowded thoroughfare without attracting one curious eye or causing one frivolous comment. To the unobservant,

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his general bearing and appearance will be as conventional as that of Mr. Jones who juggles with New York real estate. How is this state of things going to affect the artist's social position? And, above all, is Art going to suffer with this threatened increase of activity in the tonsorial profession?

* * *

Speaking of Sarasate reminds me that he is one of the most generous, kind-hearted men in the profession. Many a young violinist owes him lasting gratitude for his sympathetic encouragement and, often, substantial assistance. The individual members of the orchestra that assists him in his annual London concerts have all excellent reasons for lauding his generosity; for, it is said, Sarasate frequently divides among these men the net receipts of one concert of the series. And these receipts constitute no insignificant sum; for, to-day, Sarasate's popularity with a British audience is fully as great as it was when he stood unrivaled among the virtuosi of the century.

The years have robbed Sarasate of some of his digital cunning. His intonation has ceased to be faultless, his tone is no longer warm with impassioned utterance: but the greatness of Sarasate has not yet departed, and his virtuosity is a lesson to all aspiring fiddlers. Even in Berlin, the home of Joachim and of earnest art (not virtuosity), Sarasate is still welcomed with an enthusiasm which knows no bounds. Joachim himself can not attract the large audiences that flock to the concerts given at regular periods by the Spanish virtuoso. Nor are these audiences composed of the musically ignorant Berliners. Pupils from the Hochschule go to these concerts, their souls filled with doubts and prejudices, only to leave the Philharmonie thoroughly converted, and ardent admirers of Sarasate's art. And when Sarasate finally escapes from the concert-hall, after playing innumerable encores for an insatiable audience, he receives the greeting that emperors look for from the eager but patient crowd that always waits for him and surrounds his carriage.

Sarasate's life, as a public performer, has been too busy a one to admit of any pedagogical work; but frequently he becomes interested in some young, ambitious straggler; and the fortunate young fellow is invited to Sarasate's rooms at the hotel, where the amiable virtuoso plays for him by the hour. To the talented student, such an opportunity is priceless; for on such an occasion he acquires more knowledge of the art of fiddling than toilsome weeks at home or in the class-room have yielded him.

It is a pity that Sarasate's glorious Stradivarius will, at his death, revert to the government of Spain. Such an instrument should pass into the possession of a worthy successor, not be locked away in a glass case, unplayed, untouched, giving no genuine pleasure to the countless thousands who will gaze at it as they would at any curio. I am not certain that this will be the fate of Sarasate's fiddle; but it is said that when the Queen of Spain presented him with the instrument, this wish accompanied the gift.

GEORGE LEHMANN.

Tristan in Paris.—Parisians are expecting to hear M. Jean de Reszke and Mme. Litvinne in "Tristan und Isolde" next October at the Nouveau Theatre, under M. Lamoureux's auspices, this noted French conductor having obtained Mme. Cosima Wagner's permission to bring out that opera in Paris. Ten performances will take place, according to present plans, and the singers, it is said, will waive any claim for salary, dividing a surplus, should there be one, or going without pay should it be necessary.

New York Ladies' Trio.—The Misses Celia Schiller, Dora Valesca Becker and Flavie Van den Hende, comprising the New York Ladies Trio, have given many successful concerts this season, particularly in the South and West. Recently, in Elmira, N. Y., they earned the following flattering press notice: "It was their initial appearance in this city as an organization, and the recollection of such a musical treat will linger long in the memory of those fortunate enough to have been present." Miss Lillian Carllsmith, contralto, shared the applause with the trio.

AMERICAN VIOLINIST HONORED.

Mr. Nahan Franko, concert master of the Paur Symphony Orchestra, and musical director at the Irving Place Theatre, New York, will have the distinction of being the only American member of the orchestra this Summer at Covent Garden, London, for Maurice Grau's opera season. Mr. Grau invited him to go over, and he left last week, together with the impresario.

Mr. Franko is one of the best known violinists in New York, and his brother, Mr. Sam Franko, has been prominent in many important musical enterprises. At the Irving Place and Lyceum Theatres, where they respectively conduct the orchestras, the entr'acte music has become noted for its dignity and its real interest, going far to prove that music, to be popular, need not be trashy.

Mr. Nahan Franko is also an orchestral leader of considerable ability, and he has wielded the baton most ably during the past season at the Sunday evening concerts of the Paur Orchestra.

GREAT PLACE FOR MUSIC.

Greenville, N. J., is evidently an ideal place for music, judging from a printed interview with Mr. George Theissen, leader of the Theissen Amateur Orchestra in Greenville. He says:

"The concert given last summer in the Greenville Schützen Park was a success in one respect—the attendance—but the selections rendered were frightfully poor. One number was awfully mangled because of the lack of rehearsals. The selection became so tangled up that the bass pieces were playing the beginning while the others had finished about one-half of the number. In order to smooth matters over I called out to several to start over again, which was done. The audience never noticed this." Mr. Theissen says that one reason why the orchestra is in trouble now is because all the violinists wish to play at the first desk. Mr. Theissen should not wonder at this. It has been the chronic trouble in every amateur orchestra that was ever started.

WHY HE HATED MUSIC.

Two little volumes of excellent musical essays are by the well-known critic, W. F. Apthorp, of Boston, and are called "By the Way, Being a Collection of Short Essays on Music and Art in General, Taken from the Programme-Books of the Boston Symphony Orchestra." There are a number of well-written articles, the most interesting of which is one called "People Who Hate Music." In it, Mr. Apthorp tells of a school-boy chum, "who beat everything I ever saw for lack of musical sense. . . . That boy's hatred was sublime. At times I thought that a crying baby was what he most abominated in this world; but the sound of music would often throw him into paroxysms of rage that were at once ludicrous and terrific. He used to say that the first shock of a baby's cry was worse than music, but music was worse in the long run because it was made on purpose." There are many persons who agree with Mr. Apthorp's former chum.

Rosenthal Roasted.—A Newark musical authority actually dares to comment adversely on the recital given there by the great pianist April 3. He writes: "The audience, which about two-thirds filled the house, was not very enthusiastic. The general impression here was that he is a marvel, and I think they looked at him as they would at any freak. I think Rosenthal thought that any playing was good enough for this country town. The concert was managed very poorly. Two dollars is too much to ask in Newark for a piano recital."

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Some learned persons have discovered that there is a school of "new" musical criticism, which seeks to make the personality of the writer equally important with the subject under discussion.

While we in the East are haggling over the merits and demerits of this "personal note," our critical brethren of the far West, with the progressive spirit so characteristic of their movements in art and literature, have gone a step in advance, and are now experimenting with a method that might be called the "very newest" school of musical criticism.

The system is surprisingly simple, consisting only of an exchange of duties between the regular music critic and the farm-horse editor, thus bringing new life and ideas into both departments, besides eliminating all danger of conventionality in form and expression.

The benefits of a new and more elastic phraseology in the traveled road of musical criticism are self-evident, and the novel nuances that thus become possible will instantly make enthusiastic converts of all our Eastern editors.

The "Daily Capital Journal," of Salem, Ore., is one of the leaders in the new movement, and its enterprising editor has honored me with a copy containing a criticism of Godowsky's recital there, written under the improved arrangement.

Here is the article:

GOOD WHISKEY AT SALEM.

The Horse Editor Attends Another Classical Concert.—His Report.

The initial Oregon performance of Leopold Godowsky, who plays the piano in the Russian, Polish, Hebrew, English, German and Hungarian languages, was given at the First Methodist Church, our otherwise excellent Opera House not yet having been sufficiently fumigated and cleared of rats to be suitable to the enjoyment of high-toned classical music.

In spite of the tail end of a four days' shower, and the apathy of some ticket-holders to sitting out three hours of a performance they can't understand, there was a very good attendance. Even people who have not learned to make themselves believe that they chew up Chopin, dine on fugues, or digest a quarter-section of "Götterdämmerung," came away satisfied with the "technique" of Godowsky (pronounced "Good Whiskey," with the accent on the fluid). One thing the horse editor noticed was that this performer, with the most popular and pronounceable pig-handle that has ever come to us here in the West from a foreign country, went about his stints in a thoroughly "musicianly" manner. He did not go at it as though he was working a woodsaw on a wager, nor as though he was a second helper in a blacksmith shop.

It is also evidence of genius that he keeps a manager who is a piano tuner. The obvious advantage of this over carrying around a house-mover or a stevedore is another illustration that the great heads turned out of Russian Poland are teeming with progressive ideas. Godowsky took the audience fully into the comprehensive grasp of his intellect in the way he did the encore fiends to an aluminum finish. His programme was in two sections, like an overland train, and he put each section through on its scheduled time card. At the interludo, or intermezzo, as we critics term the little halt or breathing spell between Sections No. 1 and No. 2, the player hesitated a moment to give all to understand what was about to take place. This was the first chance for an indiscriminate outburst of hippopotamus applause, and the usual senseless recall simply to lengthen out the programme and enable our music-loving people to get two dollars' worth for one. But it didn't work. The encore jabberwock was knocked out by the little cherub-faced Polander with the intoxicating cognomen whacking right into section two of his programme and rushing it "hot off the bat."

He came up on the home stretch a little winded and champing the bit, perhaps feeling the results of a week's pasture on dining-car grub. He halted a moment before coming under the wire when the flabbergasted encore

fiends broke loose. But Godowsky simply raised up a little, gave his coat-tails a characteristic little flip—they are too short anyway for an elevated stage—and ploughed a clean furrow through to the end. One of the best critics in the town tells us it was the familiar "Ein-ladung Zum Tanz," by the renowned Anheuser-Busch-Tausig. But to most of our cultivated people it might have been Dunder und Potz-Tausend, for all they knew about it.

While people, even in the densely populated and most cultured centres of the great wool-growing West, don't exactly get their mouths watering over the Schumann, Schubert, Liszt, Wagner combinations, as a range horse does in a patch of red clover, this second concert in the great classical series was no doubt a success, considering that it was the too-too, away-up high C number of the bunch.

So much for the observant farm-horse editor; now I should like to read the music man's account of the Salem Horse Show, or his graphic description of the running of Salem's blue-ribbon turf event. It should make very interesting reading.

* * * * *

I have just received from Mr. Wilson G. Smith, the well-known Cleveland composer, teacher and musical litterateur, a batch of his valuable studies for piano, published by the John Church Co., of Cincinnati, by Theodore Presser, of Philadelphia, and Arthur P. Schmidt, of Boston.

In this especial direction Mr. Smith has done some notably good work, and, indeed, I could not now name his equal among American composers, in that field.

Too little attention is paid by contemporary writers to the étude form, a circumstance due, no doubt, to the bulky volumes already existing, by Czerny, Clementi and Cramer—the three C's of the piano-pedant.

Those who have been misled by the impression that there remained nothing new to say in the domain of the piano-study, should glance over Mr. Smith's "Thematic Octave Studies," op. 68; "Transposition Studies," op. 70; "Preliminary Studies in Melody Playing," op. 76, and "Etudes Arabesques," op. 75.

The op. 76 is particularly clever, the melody employed being the seven notes of the C major scale, embellished with interesting modulations, and varied skilfully through the medium of different rhythms and accents.

The transposition studies are in reality a set of very useful "daily finger-exercises," and for completeness and ingenuity there are not many to equal them.

The octave studies, in the form of variations on an original theme, embrace every form and style of this important branch of piano technic. Variations Nos. 17, 20, 21 and 25 are most valuable, and I do not remember similar rhythmic treatment in the octave-studies of other writers, with the possible exception of No. 25, which reminds one slightly of the last study in Theodore Kullak's "Method."

Of all the studies, I like best the "Etudes Arabesques," which abound in original and effective moments, and might well figure on the concert-programmes of some of our best players.

Mr. Smith writes much, but he writes well, and such men are always welcome in the sparse ranks of our native composers.

LEONARD LIEBLING.

PIANO AND FORTE.

At a recent musicale given by the "Empire State Society" at the residence of Mrs. Jacob Hess, New York, the bright particular star was Mrs. Stella Hadden-Alexander, who earned enthusiastic appreciation with her playing of pieces by Liszt, Schumann, Rubinstein, MacDowell, Brockway, Moszkowski and Mary Livingston Chase ("A Sea Sketch"), the latter a very promising new composer. Mrs. Alexander was booked to leave New York April 29, for St. Louis, where she will play at the Kneisel Quartet concert, May 6, for the National Federation of Musical Clubs, after giving some recitals en route.

Miss Jessie Shay played last week in Middletown, N. Y., and, as usual, her press notices were of the most flattering kind.

The Wilkesbarre "Record" said not long ago of a very talented young man: "Moriz Rosenthal gave the most marvelous exhibition of piano-playing that this city has ever heard."

Mme. Carreño seems to be sweeping all before her on her tour throughout the South. A Washington paper adds this note to the general chorus of praise: "Every number was received with enthusiastic applause, and the final number was given an ovation, followed by such a persistent demand for an encore that Mme. Carreño was forced to respond."

Mr. Hans Schneider, the well-known Providence pianist and clever writer on musical topics, recently wrote

a most interesting and instructive article in the Providence "Journal," wherein he talked ably of intimate points in the playing of Rosenthal, Joseffy, Carreño and Sauer. Mr. Schneider is broad-minded, for he likes them all.

Mr. Hugo Mansfeldt, the popular San Francisco pianist and teacher, was heard in a recital at San José not long ago, and, according to the "Mercury," "he is a superb pianist, whose technic excites admiration, who plays with great brilliancy and true feeling, and delighted the audience that had gathered to greet him."

Sauer is keeping up his triumphs wherever and whenever he appears. In Detroit he stirred a local critic into this eulogistic outburst: "His marvelous delicacy of touch, his phenomenally agile technique, his ability to draw orchestral effects from the piano, the pleasing originality of his interpretations, prove Sauer to be truly a great artist—one of the greatest."

Our American pianists seem to be holding their own in the face of this year's fierce invasion of foreigners, as witness the Western successes of Godowsky and Bloomfield-Zeisler. The latter played in Dallas, Tex., about a fortnight back, and the eloquent music scribe of the leading paper gave vent to his opinion in this superlative fashion: "Were one to criticise the performance of Fannie Bloomfield-Zeisler he must needs have parallels like Franz Liszt and Gottschalk and Paderewski to make up his standard of judgment. Searching for errors of shading, phrasing or reading one finds none, for she makes none, and if the aesthetic judgment directed itself particularly to her technic, surprise at its passing excellence hushes the voice of blame."

A communication to this office calls our attention to the fact that, "Miss Lucille Corbett, a pianist, of New York, has made quite a name for herself by her artistic interpretation of American compositions, and has brought into prominence several new works. She deserves the support and encouragement of every native composer."

Mr. W. C. E. Seeböck, the Chicago pianist, who has been spending the Winter in Frankfurt, Germany, will leave Rotterdam, June 8, for this country, after playing in Brussels and Paris.

Maine to Hear Sembrich.—The total sum required to be raised by subscription in Bangor to insure the engagement of Mme. Sembrich for the next Maine music festival has been raised there. Sembrich will sing at the next festival both in Bangor and Portland, the latter city having also subscribed the sum required.

Scherhey's Summer Course.—At the urgent solicitation of many of his former pupils, Mr. M. I. Scherhey, the well-known New York vocal instructor, will this season resume the Summer course of vocal lessons, which he conducted so successfully two years ago. Mr. Scherhey has already had many applications, some from as far West as Texas and California.

The Endless Procession.—Fielding Roselle is to be the next American singer to go to Europe with the object of preparing herself there for the operatic stage. Miss Roselle has for several seasons been one of the most successful of local concert singers in New York. She has a fine mezzo-soprano voice, which she uses with skill. Late-ly she has begun to study operatic singing with Victor Capoul, and under his advice will next Autumn leave for Paris to complete her studies and make her début there.

Stella Hadden-Alexander, PIANIST.
STUDIO, 7 W. 65th STREET, N. Y.
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MADELINE SCHILLER.



For Publishers' Announcements, see Page 24.

New York, April 29, 1899.

THE BOOK OF REVELATIONS.

Chapter XIII.—A Question of Morals.

The wife of Senator Davis, who was in Paris as a Peace Commissioner, and Mr. H. E. Potter, a brother of the Bishop, have lately had much to say of the terrible risks run by unprotected American girls who go to Paris, Berlin or Milan for a musical education to fit them for a career on the stage.

Neither Mrs. Davis nor Mr. Potter minced matters. They spoke out plainly, and their cry of alarm and horror has gone the round of the press of the country.

That the men of the leisure and aristocratic classes in Europe look upon a professional woman as "fair game" needs no argument.

In Europe a professional woman is not expected to be virtuous, as her non-professional sister is.

Mrs. Davis and Mr. Potter are quite justified in declaring that virtue is a bar to success in Europe. The exceptions only prove the rule.

* * *

Not many months ago, Mr. Clement Scott, the dramatic critic of the London "Daily Telegraph" for a great many years, declared, over his signature, that he did not believe it was possible for an actress to be successful and be virtuous as well.

His declaration was received with such a howl of disapproval, not only in England, but in this country, that he was forced to an apology.

Mr. Scott's charge would have been more just had he been brave enough to place the responsibility where it belongs—on the men!

He should have exposed the men who stand at the entrance to the stage and demand the honor of woman as the price of her success.

* * *

The press treats of the virtue of professional women with easy and airy flippancy. As long as it is a good story, it "goes."

I have always believed that the private lives of artists, singers, players belonged to them and should not be served up, with the *sauce piquante* of exaggeration, to gratify the hungry maw of a salacious public.

With the shortcomings of a woman who holds her place on the stage by reason of her art, the public should have no concern.

When a woman without talent uses the stage for base purposes, then let the condemnation be swift and certain.

* * *

To return, however, to the sad story told by Mrs. Davis and Mr. Potter.

It may be accepted as the bold truth.

But, in all fairness, does the solemn warning they utter apply to the great capitals of Europe alone?

What of New York, Boston, Philadelphia, Chicago?

What is the truth about the position of the professional aspirant in our own cities?

At best, all we can say is that things here are not quite as bad as they are abroad.

* * *

I heard a prominent business man say the other day that he would sooner see his daughter dead at his feet than send her to some of the singing teachers he knew!

Is the charge justified?

I know many men in the profession whom I regard with the greatest confidence and respect.

But there are others that—

* * *

The whole question is not only a delicate but a difficult one to handle—with justice.

Are professionals any worse than any other people, or do they only appear so because the lime-light of publicity is on their every act? JOHN C. FREUND.

Puccini's New Opera.—Puccini has lately returned to Italy from Paris, where he consulted Sardou as to a change in the ending of the operatic form of "La Tosca," to which he has written the music. The work is not to be ready until next Fall, when it will be sung in Rome. Giordano's Sardou opera, "Fedora," appears to have made no great impression. The work is said to fall far below the standard which the same composer set for himself in "Andrea Chenier," although its popular qualities are thought striking enough to insure a certain measure of success for it. So far its production has been confined to Italy, with the exception of Emma Nevada's appearance in the work at the Hague. It has not been announced in any German city.

MISS FLETCHER ABROAD.

We are in receipt of the following interesting details of Miss Evelyn Ashton Fletcher's tour abroad, where she has been lecturing on her novel "Music Method":

"She has given two demonstrations in the North of England, one before the teachers of the Cambridge Training School and three in London, including one before the Incorporated Society of Musicians. This latter was very successful, and has proved to be the starting point of the introduction of the Fletcher Music Method into England. She also gave a demonstration before the Royal Normal College and Academy of Music for the Blind, and its principal, Dr. Campbell, was so much interested that he wished at once to make arrangements for having some of his teachers study the method.

"In Brussels, Miss Fletcher gave two demonstrations, which were much appreciated.

"In Berlin, she visited the Pestalozzi-Froebel Haus, and succeeded in interesting some of the teachers there. She also gave a demonstration, and the interest and approval which this aroused showed plainly that great success awaits the introduction of the method into the German capital.

"In Leipzig, Miss Fletcher has met two of her former masters, Dr. Hugo Riemann and Mr. Harry Field. Mr. Field was already one of her supporters, but Dr. Riemann has only now seen the method and expressed his approval of it. His indorsement will carry great weight.

Miss Fletcher, after giving a demonstration in Leipzig, will return to England, via Paris, and will give two more demonstrations in London, after which she is booked for New York, where she hopes to arrive during the first week in May.

"Classes for teachers will be formed in New York and Boston during the Summer.

"There are already one hundred and twenty-five teachers of the method in America, and the success with which they are meeting promises well for the future influence of this system upon the musical atmosphere in America."

PAPPENHEIM CONCERT.

A large and fashionable audience attended the annual concert of Mme. Eugenie Pappenheim, at Chickering Hall, last Tuesday, April 25. Mme. Pappenheim was assisted by some of her professional and advanced pupils. The programme was quite lengthy, and brought forward Miss Edna Woolf, Mrs. Grace G. Bronson, Miss Augusta Northup, Mrs. Anthony, Dr. Anthony, Miss Stender, Miss Celia Sonn, Miss Ida Hutshing, Miss Emily Houghton, Mrs. Lederman and Miss Lillian Lipstadt. Miss Florence Franke was the violinist. The accompanists were Mme. Pappenheim and Mr. F. W. Riesberg.

The concert was a success from every standpoint. The singing was above the average, and each number was well applauded. Miss Frieda Stender's singing of an aria from "Der Waffenschmid" was very beautiful. Though quite young, she has a voice thoroughly trained, strong and sweet, and well cultivated. She sang with no effort whatever, and created quite a sensation. Miss Hutshing, Miss Woolf, Miss Sonn and Miss Houghton each deserve special mention. On the whole, the concert was of a very high order of excellence.

MUSIC AND MONEY.

The Russians are very fond of music, and very hospitable to musicians, and these traits are not of recent date. A German paper, the "Bohemia," prints some extracts from the manuscript memoirs of Peter Pixis, who traveled and gave concerts in Russian cities a century ago. He remained in Riga two months and a half at a hotel kept by Langwitz, a fanatic lover of music. When Pixis asked for his bill, he received the following:

75 portions coffee and rolls.....	00,000
Dinners for 2½ months.....	00,000
40 bottles of wine.....	0,000
Tea, etc.	00
Lodging	00

Received with thanks,

LANGWITZ.

Chaminade's Contract.—Mlle. Cecile Chaminade, who was announced to make a tour of America this season, has renewed her contract with Enoch & Co., the Paris music publishers. She is said to receive 200,000 francs each year from that firm.

Wagner Singer Dead.—The woman for whom Wagner wrote Isolde died the other day at Charlottenburg. Her name was Louise Diestman, and she was an intimate friend of Wagner. She was born at Aix in 1831, and in 1848 made her début at the Josefstadt Theatre, in Vienna. She sang in Prague and Dresden, and in 1858 became a member of the company at the Vienna Court Opera. In 1875 she retired from the stage. For some years she taught at the Conservatory in Vienna and later went to Berlin, where she continued her work.

New Volumes on Music.—Recent interesting books on musical topics are: "By the Way—About Music." By W. F. Athorp. Boston: Copeland & Day. 2 vols. "Great Composers and Their Work." By Louis C. Elson. Boston: L. C. Page Co. "Music and Poetry." By Sidney Lanier. Chas. Scribner's Sons. "How Music Developed." By W. J. Henderson. F. A. Stokes Co. "Geschichte des Theaters und der Musik am Kurpfälzischen Hofe." Von F. Walter. Breitkopf & Härtel. "Das Klavierspiel." Von Alfred Richter. Breitkopf & Härtel.

San Francisco in Demand.—It looked last week as if the Maurice Grau Opera Company would have to give up all idea of the visit to San Francisco, as Charles Ellis and Mme. Melba had engaged the only available theatre for the weeks during which Maurice Grau expected to give his season. During the past week Mr. Grau and Mr. Ellis met frequently to discuss the situation, and it seems probable that the original plan for the California campaign will be carried out. Mme. Melba will probably not open her season there, but will return later in the year, if San Francisco is to be included in her itinerary at all.

REMINISCENCES: LEIPZIG FROM '80-'83.

(Concluded.)

It has always seemed strange to me that we should hear so little concerning Leipzig opera; for, though inferior to the superb presentations at the Dresden Opera House, it has always been excellently maintained, and its interests guarded most zealously.

In 1880, Seidl and Nikish were the operatic conductors at Leipzig. The names of these two artists are so well known to American music-lovers that I give them only casual mention. Far different, though, with poor Reicher-Kindermann. On this side of the Atlantic little is known of her extraordinary powers; and even musicians who, in my time, fairly worshipped this great exponent of Wagnerian music—even they seem to have forgotten that very estimable, but unfortunate artist.

Frau Reicher-Kindermann was one of the most indefatigable workers imaginable. There were weeks when she sang every night; and this, in Germany, includes Sunday evening. Also, there were weeks when she sang Wagner opera four nights out of seven, besides attending the most lengthy and fatiguing rehearsals every morning. Vocally and temperamentally she was well fitted to do justice to the intensity of Wagner's music-dramas. Absorbed in her art, and heedless of the warnings of her friends and medical advisers, she paid the penalty in an untimely death, and left at the Leipzig Opera House a gap that long was felt and mourned.

Leipzig opera was always an enjoyable and instructive institution. The ensemble was not so good as at Dresden, and the principal singers not so brilliant as in some other European cities. But, taken as a whole, there was little reason for complaint or disappointment, and many reasons why Leipzig students should have felt grateful to the management for its splendid efforts. Much of the credit was due to Seidl and Nikish; for both these men turned a deaf ear to everything that savored of bigotry.

There was something indefinitely pleasant in the social life of Leipzig. The Germans will readily explain that peculiar something by telling you it is nothing more nor less than "Gemüthlichkeit." But it would be quite impossible to convey, in English, a just meaning of the word "Gemüthlichkeit." Goethe has somewhere spoken affectionately of Leipzig as "mein klein Paris." Doubtless he spent some charming days in Leipzig; but it would be difficult to conjecture how he came to draw comparisons between Leipzig and Paris, or where he discovered sufficient resemblance between the two cities to justify the extravagant praise which he bestowed upon the little Saxon town. However, we have no English equivalent for "Gemüthlich," possibly because in our American life we have little or nothing of a certain element corresponding with the social life of Saxony, and for which the Germans have found such an appropriate and expressive term.

Leipzig struck me as being a very dingy, primitive city when I beheld it for the first time. The houses were generally so constructed as to bar the possibility of securing much comfort or many modern conveniences. The streets were kept quite clean—the shops, from an American point of view, were small and unattractive. They have a pleasant park called the Rosenthal—named so, possibly, because garlic, not roses, grows there in abundance, and—well, it is, or was, a right agreeable place in which to spend one's student years, and then leave—forever.

The Conservatory building was a tumble-down, soot-laden, square, brick structure, and boasted the possession of an old-fashioned pump, whose creak could be heard the livelong day. Of course, I speak of the old Conservatory—not the new and handsome building which was erected in 1883. In the Fall of 1880, the Conservatory was still under the direction of Mr. Schleinitz, who, inasmuch as he had been intimately associated with the earliest history of the school, was still considered worthy of being its director.

Considered from a sentimental point of view, it was only just and kind, and a mark of grateful appreciation for past labor, that he should have been retained in this position to the end of his days. But the actual, practical results of his directorship went far towards crippling the strength of the school and lowering it in the estimation of its old-time admirers. In 1880, the good old man was a mental and physical wreck. His eyesight was almost entirely gone, and I remember seeing him led about like a helpless child. And this misfortune was accompanied by the loss of his hearing. Together, the two afflictions rendered him quite helpless; and as, in the examination of new pupils, his voice carried great weight or actual decision, it may readily be imagined that every new applicant had merely to go through a farce of an examination to gain admittance to the Conservatory. For how many years prior to this period such useless examinations had been carried on, I do not know with any degree of certainty; but I do know that, in my time, pupils of the most meager ability had no difficulty in passing the so-called examinations.

As instrumentalists, the American students were very prominent. Their work was surprisingly earnest, and their ideals and ambitions undeniably high. But there was an unfortunate number of American students at Leipzig who had little general culture and no musical talent. They swarmed to Leipzig, even as they do to-day, foolishly imagining that the very rudiments of a musical education are not imparted correctly in the United States.

The system of instruction at the Conservatory was neither broad nor well suited to the needs of a talented student. Indeed, the system was exceedingly narrow; but among the instructors were men of the highest artistic stamp. Individually, these men were capable of splendid things; but they had sworn allegiance to the system, so to speak, and their voices were never raised in protest against what they, assuredly, must have recognized as an evil. These men were simply cogs in the wheel of Leipzig musical education—a wheel which, in its daily revolutions, threatened to destroy all individuality of thought and feeling. And as it was in those days, so it probably is to-day.

GEORGE LEHMANN,

ATLANTA FESTIVAL.

ATLANTA, GA., April 22, 1899.

The first Spring Festival of Music has come to a close; I cannot say a glorious close.

A local paper puts it: "The Festival is over, and Theodore Thomas and his big orchestra have left town."

Yes, some critics have made Atlanta retrograde to a "town," and tongues are busy and opinions flying in all directions in criticism of Mr. Thomas, but she will soon resume her normal condition, and, perhaps, notwithstanding the critics, be one step nearer a classic city for having heard the Chicago Orchestra.

To one-tenth of the people who have listened to this magnificent music, it brought delight, and afforded a feast which seldom comes our way; but to the remaining nine-tenths the veil of musical ignorance had not been removed, and it was impossible, through this obscurity, for them to see the realm beyond, or to comprehend those tonal pictures which Thomas can so vividly paint.

From a musical and artistic standpoint, the Festival was a great success, but was financially a failure.

During the concerts on April 17, 18 and 19, Mr. Thomas gave us a great variety of classical music, and at each concert he slipped in one or two of Wagner's masterpieces.

Owing to the illness of the violinist, Mr. L. Kramer, he appeared on only two programmes, and when he came forward to play his solo on the closing night he looked very ill, indeed; yet he succeeded in captivating his audience by his performance of the adagio and finale from the "Symphony Espagnole," by Lalo.

Mrs. Minnie Fish-Griffin, soprano, was well received. Her voice is rich and well-rounded, but not always true. She is, nevertheless, a most pleasing artist, and, by request, sang at the Wednesday night concert also.

Mr. Bruno Steindel, violoncellist; A. Quensel, flutist; J. Schruers, clarinetist, and Mr. Walter Unger, violin-cellist, each won enviable honors, and each proved to be a master of his instrument.

Theodore Thomas, who has done so much to elevate music in this country, was the same earnest, pleasing leader that we have heretofore known, and a word of praise for him would be superfluous: he and his work are too well known to need further commendation.

On the closing night Capt. Burke presented Mr. Thomas with a large wreath of laurel in behalf of the musicians of this city, and added, "Also to express to you their appreciation of your efforts in uplifting music."

BERTHA HARWOOD.

WOMEN'S STRING ORCHESTRA.

The third concert of the Women's String Orchestra Society took place at Mendelssohn Hall, last Monday evening, April 24. The programme, which was well-selected, contained the following instrumental numbers: "Menuetto" and "Finale" from op. 64, Haydn; "Air," on the G string, by Bach-Wilhelmj; Hollaender's "Spinning Song;" a new composition by Bruno Oscar Klein, "In Old Kentucky," op. 58; and Jan Brandts-Buy's suite, op. 7, for string orchestra, harp and horn.

Owing to unexpected circumstances, Mme. Schumann-Heink, who was to appear as the soloist, could not appear, so her place was taken acceptably by Mme. Clemantine De Vere, who sang arias from Ambroise Thomas' "Psyche" and Mozart's "Idomeneus," for both of which she was loudly applauded and compelled to add encores.

Mr. Franz Hoefer played the horn, and Miss Leontine Gaertner, who is the first 'cellist of the orchestra, contributed the Andante from Davidoff's concerto in A minor and a scherzo by Klengel. She received prolonged applause, and was also compelled to give an encore.

Mr. Carl V. Lachmund was the conductor, and again deserves the great praise that has often been given his work in these columns. The audience was a large, enthusiastic and fashionable one.

J. H. C.

Granitz Recital.—Mr. August J. Granitz, a talented tenor, gave a song-recital at Carnegie Chamber Music Hall, New York, on April 23, before a large and admiring audience. Though assisted by well-known artists, that proved to be eminently satisfactory, Mr. Granitz easily won and retained the main interest of the listeners, who were charmed with his rarely sympathetic voice, of wide range, sufficient power, and pleasing quality. He received much well-merited applause, as did all his partners.

Kansas City Philharmonic.—The last of the Philharmonic concerts was recently given at the Coats Opera House. After the regular programme, the Rev. Dr. Roberts addressed the audience, and said that \$1,500 were needed in order to insure the continuance of the concerts next season. Immediately \$1,000 were subscribed, and the remaining \$500 promised. It is curious that these smaller cities have a knack of accomplishing with little fuss what New York and other larger cities cannot do.

Virgil Work.—The second of the series of five lectures being given at the Virgil Piano School, New York, occurred on Saturday, April 22. Miss Palmer, the lecturer, was in thorough harmony with her subject, "What Is Romantic Music and What Will Enable Us to Interpret It Aright?" and handled it in a masterly manner. To say that the lecture was highly enteraining and instructive scarcely expresses the impression she made on her audience. Miss Florence Traub was the pianist of the occasion, playing two numbers before and two after the lecture, which was illustrated by four MacDowell numbers, three played by Miss Traub and one by Miss Bessie Benson. Both these young girls have won most excellent reputations as pianists, and their playing on Saturday was fully up to their usual high standard.

FRANK CH. DE RIALP,

Vocal Culture,

Studio: 15 East 16th Street, New York

MADRIGAL CONCERT.

The third and last for this season of the very interesting series of Madrigal concerts was given on Tuesday afternoon, in Chickering Hall, before an enthusiastic and fashionable audience, which taxed the liberal seating capacity of the room to its utmost, and overflowed into the aisles and balconies.

As usual, a most artistic and comprehensive programme had been selected, and, as was to be expected, the very unusual array of accomplished singers made each and every number an exceptional musical treat.

Messrs. Chickering & Sons deserve the warm thanks of our musical community for affording them the gratuitous opportunity of hearing unfamiliar works that would otherwise hardly be produced.

Of such rare pieces, last Tuesday's programme included quite a number, chief among them being a madrigal for four voices by Orlando di Lasso; a brilliant part-song for men's voices and soprano solo by Alfred Dregert; and trios for female voices, with accompaniments of two horns and harp, by Brahms.

It seems almost needless to state that under the authoritative and refined direction of Mr. Frank Tafft, every number received a faultless production, and the audience, quick to appreciate this perfection, insisted on the repetition of many of the pieces that pleased them best.

A very effective madrigal for five voices, by Samuel P. Warren, and five vocal quartets, with pianoforte accompaniment, by Georg Henschel, were also well received.

Mr. Richard Hoffman, the veteran pianist, was the soloist of the afternoon, and he won unequivocal success with his performance of a group of Schubert pieces (notably his own clever transcription of "The Erl-King") and two of his original compositions, well-made and brilliant.

Mr. Hoffman's smooth, suave pianism showed to especial advantage on the lovely-toned instrument that he used.

It is sincerely to be hoped that Messrs. Chickering & Sons will continue these valuable concerts next season.

BANDANNA MATINÉE.

The "Bandanna Matinée" at the Carnegie Lyceum last Saturday afternoon, by Jeanette Robinson Murphy, "the original and only true interpreter of negro slave songs and plantation folk-lore," proved to be a very interesting affair.

Rev. Dr. Faunce addressed the audience on "The Negro—Past and Present," and was followed by Mrs. Murphy, who gave a short, but exceptionally interesting sketch on the "Survival of African Music in America."

The programme contained a number of slave songs and stories, which were taken by Mrs. Murphy directly from the lips of the negroes themselves, in field and cabin.

Mrs. Murphy, who is a Southerner, and has spent the earlier years of her life in the South, in the midst of the negroes, understands them well, and she made a strong and touching plea for them.

One of Mrs. Murphy's songs, called "Aunt Dinah's Lullaby," came directly from the lips of the black "mammy" who nursed Mrs. Jefferson Davis.

Mrs. Murphy appeared in the second part of the programme in the characteristic homespun "frock" and bandanna headdress of the Southern "mammy." At the close of the entertainment an opportunity was offered the audience, for the first time, of purchasing the genuine negro bandanna. A large number took advantage of this chance. The ushers were all appropriately decorated for the occasion with bandannas, etc.

The house was crowded, and Mrs. Murphy received great applause during the entire entertainment, which was given for the benefit of the Household Economic Association, of New York.

J. H. C.

Lehmann Recital.—Frau Lilli Lehmann gave a song-recital—we are afraid to say "the last"—at Carnegie Hall, last week. At present Mme. Lilli is on the ocean, but "there is no telling."

Choir Change.—Miss Estelle Harris has been engaged in the quartet of the Church of the Divine Paternity, New York, in place of Miss Jessie Mae Keeler, who resigned on account of ill-health.

Opera Notes.—The Maurice Grau Opera Company is to receive next season \$500 more from every one of the stockholders than was paid this year. This will mean \$17,500 more, in addition to a shorter season, which will next year continue for only fifteen weeks, and not seventeen. The wisdom of this change cannot be doubted by those who observed the evident decline in the interest of the public during the last fortnight of the season.

Points for Krehbiel.—The Boston "Advertiser" said of a recent lecture in that city, by Wm. J. Henderson, the capable critic of the New York "Times": "The stage presence of the lecturer is most agreeable, his language well-chosen, his treatment of his subject clear and terse, yet without a suspicion of prosiness. He has the gift of humor in a large degree, and he uses this legitimately to enforce a point here or to epitomize a subject there." Krehbiel can't help his stage presence, however.

Subscription Musicale.—Miss Alma Robert, soprano, gave a well-attended subscription musicale in the Astor gallery of the Waldorf-Astoria, New York, on Tuesday afternoon, April 20, assisted by J. H. McKinley, tenor; Alberto C. Mora, basso; Felix Gross, violinist, and Isidore Luckstone, pianist. Miss Robert's singing of arias from "Les Huguenots" and "Mignon" was rather disappointing. She revealed entire lack of dramatic insight, and what is worse, faulty method and false intonation. Her vocal material is unusually good, however, and further, earnest study might yet produce notable results. Mr. Mora's numbers were well liked, as was Mr. McKinley's singing of an aria by Gratzioni. Mr. Gross is a violinist of much promise, whose temperament is at present out of proportion with his technic. He has a soulful tone, however, and much refinement.

SOUSA CONCERT.

The appearance in New York of the redoubtable Sousa and his band is always a musical event of importance, and it was, therefore, no surprise to see an exceptional turning out of the faithful at the concert last Sunday in the Metropolitan Opera House.

Mr. Sousa always treats his patrons with the utmost liberality, both as regards the length of his programme and the number of encores, but this latest concert broke all records, for, in addition to the features mentioned, there was provided so generous a list of well-known soloists that they would have filled the house on their own merits, even without the supereminent presence of our popular John Philip and his musical warriors.

There were overtures, and operatic fantasies, and pretty morceaux by well-known composers, but of what avail, when there figured on the programme the glorious marches of Sousa, including his newest one, "Hands Across the Sea," and when our enthusiastic demonstrations of applause coaxed forth all our old "Sousa favorites" as encores?

The new march embraces all the well-known characteristics of Sousa's best compositions in that field, and I liked the trio especially well. The work needs only further hearings to rank in popularity and selling-power with its fellows.

In a hymn for solo and quartet—composed in commemoration of the anniversary of Abraham Lincoln's birth—splendidly sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso, Mr. Sousa showed that his talents do not run alone in the "popular" direction. The hymn contains most musically part-writing, and some harmonic turns that might be studied with advantage by some of our best hymnwriters.

Mr. Herbert L. Clarke's cornet solo, "The Whirlwind," by Godfrey, was received with a perfect storm of applause, which left no doubt that the great cornetist has lost neither his skill on his instrument, nor his popularity with a New York audience.

Little Sada, the violinist, also made a great hit, both by virtue of her technical prowess and her sweet personality. Sousa's directing—well, it was Sousa.

W. A. COREY.

Festival Matters.—The dates of the Springfield (Mass.) musical festival are May 3, 4 and 5. Mme. Sembrich will sing at the Louisville music festival on May 8 and May 10.

That Verdi Myth.—Once more the rumor comes from Genoa, where Verdi and Boito have lived for some little time past, that the aged composer is at work upon a new opera, entitled "King Lear," to a libretto by Boito. We have heard the story before.

Brooklyn Neglects Seidl.—The Seidl Society concert, announced to be given at the Academy of Music, Brooklyn, on Tuesday evening, April 25, was abandoned by the society owing to the failure of the public to sustain the entertainment. There is not much lost, except that we were again deprived of the pleasure of hearing Miss Florence Terrel, Brooklyn's brilliant pianist, in Liszt's "Hungarian Fantasie."

Opera for the Queen.—M. Jean de Reszke hopes to take part in the performance of two acts of "Lohengrin," which will take place before the Queen at Windsor on Her Majesty's eightieth birthday. This, indeed, is in accordance with a promise given the Queen a couple of years ago. Later on the artists from Covent Garden will probably also be seen in a representation of "Pagliacci" before Her Majesty.

Richter Rumors Settled.—The settlement of the dispute between Dr. Richter and the authorities of the Viennese Opera House will, it is hoped, cause to cease a fruitless discussion which has been going on for the past six months. Dr. Richter signed on Easter Monday a renewal of his old contract, binding him to the Vienna Opera House till the Spring of 1904; and this, as we are informed, is the only contract that he has actually signed with any person.

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MUSICAL WASHINGTON.

WASHINGTON, D. C., April 19, 1899.

There has been marked activity this season within the musical world in the Capital City. Five o'clock teas and tiresome evening receptions have given away to musical events, on which occasions the guests have taken solid comfort in being seated to listen to an entertaining musical programme, instead of standing around during an evening, restlessly shifting from one foot to the other.

Prominent among these events may be mentioned, Mrs. Representative Sprague's elegant reception, when the artists came from her home in Brookline, Massachusetts, a number of concerts at Rauscher's and the Lafayette Square Theatre, under the patronage of Mrs. Pemberton-Berman; the annual dinner of the Harvard Club at the Shoreham, an interesting feature of which was the rendition of the favorite songs of their Alma Mater, including "Fair Harvard" and "Johnny Harvard," under the direction of Mr. Howard O. Cook, the tenor, who flourished the baton, and with the assistance of Mr. Walter Wilmuth, violinist, and Mr. W. H. Krug, pianist, who were most acceptable accompanists, and the interesting reception of Mrs. Chas. M. Pepper, when a number of young women from the Pavilion for the Blind were the participants in a meritorious programme.

Of the many distinguished artists who have appeared here at various times during the season, there has been so much criticism, that it is wise perhaps, to simply mention the names of Sauer, Rosenthal, Nevin, Neidlinger, Plunket Greene, McDowell, Mme. Marchesi, Mme. Teresa Carreño and Emma Juch, who drew houses proportionate in size to each one's individual popularity.

Mr. Harvey Murray when he came from Portland, Maine, last year to accept the position as organist of the Church of the Covenant, inaugurated a series of organ recitals. This step immediately established a fad and the congregations of many of the Churches have been treated to splendid programmes, in which the organists have been assisted by vocalists. Among Mr. Murray's assistants at the Church of the Covenant, were Mrs. Thos. C. Noyes, Miss Mabel McKinley, Miss Elizabeth Tyler, Mr. Frank P. Reeside and Mr. W. D. McFarland.

Speaking of Miss Mabel McKinley, who has attracted large crowds wherever she has been announced to sing, it will be well to introduce her to MUSICAL AMERICA. Mr. Hobart Brooks, editor of the "Washington Capital," in his "Preludes and Interludes" column, says: "It is a revelation to hear Miss McKinley sing. The slender, delicate girl has a voice that is quite astonishing for volume of sound, sweetness and delicate shades of feeling." Miss McKinley has studied abroad, and her singing always leaves a most pleasing impression upon those who simply go to hear her because she is the niece of our President.

Most of the vocal teachers in the city are very busy just now preparing their pupils for the Spring concerts. Prof. J. W. Bischoff has already given two very successful concerts at the Congregational Church. Mrs. Susanne Old-

berg gave two formal musicales the early part of February, at her studio, when she was assisted by a number of her pupils. Of these Mr. Philip Gerry deserves special mention. Within the past three years, Mr. Gerry has developed a wonderful, rich baritone voice, to which he adds an artistic and finished rendition of the choice numbers in which he is heard. During Lent, Mrs. Oldberg was at home informally on Friday evenings, and her guests were then entertained by her friends among the outside musical talent, some of them being Mrs. W. L. Wilson, Miss Elizabeth Tyler, Mr. Frank P. Reeside, Mr. Perry B. Turpin and Mr. Howard Nyman.

LIBZET.

MUSICAL PHILADELPHIA.

PHILADELPHIA, April 24, 1899.

The audience which attended the performance of "Tristan and Isolde" here on Thursday evening, the 20th, was a record-breaker. It was the largest the Academy had ever held for an operatic performance at that time of the year, and the third largest in point of receipts within the history of that house. The idea, therefore, that this city is not musical may be considered among many others which are either exploded or belong to the fossilized class. Here, as elsewhere, that class exists. It can be found in art and literature as well as music. If you travel in the same boat, the public will recognize you and stay away, but if you join the enthusiastic procession of the age and carry your banner of announcements where it may be read, the procession walks directly to your box-office.

The whole musical city is happy over the event. The performance as a whole was equal to any one of the five which New York had during its regular season. The cast included Jean and Edouard de Reszke, Bispham, Pringle, Schumann-Heink and Nordica, with Schalk conducting. The whole of the New York scenery was brought over and adjusted, and the stage pictures were, therefore, consistent with the splendor of the music, the excellence of the cast and the brilliancy of the audience. It was altogether the greatest operatic event which has been heard here, provided only that the opera is acknowledged to surpass all others.

The other event of the week was Joseffy's recital on the afternoon of Wednesday, and the excitement which his playing of Brahms created would still exist had not the opera dissipated it.

On Thursday afternoon Geraldine Morgan and David Bispham gave a concert for the benefit of the Evening Home, with the assistance of that incomparable young accompanist, Selden Miller. This event was in Witherspoon Hall, and it was crowded to the doors.

The effects of the Ellis Opera Company have arrived in the city and are stored in the Academy, awaiting the advent of another season; but at this writing there appears to be no definite scheme determined upon. There is a diversity of opinion as to methods, répertoire and artists, but nothing tangible to write about.

THOMSON.

MUSICAL DENVER.

DENVER, CO., April 17, 1899.

DEAR MUSICAL AMERICA:

Much good music has been heard in our city during the winter. The local societies, notably the Tuesday Musical Club, composed of female voices, have given several fine concerts with outside solo assistance. The Apollo Club has also given three concerts, the last being devoted to popular music, whatever that means. Then some of the choirs have given concerts to replenish their funds, but it is generally out, instead of in, the pocket.

A Mr. Tabor has been giving free organ concerts at St. Mark's Methodist Church on Sunday afternoons. I hear him highly spoken of, though I believe he is not a professional musician. There are two quite noted English organists living in the city, but I have heard only one, Mr. Homer at the Cathedral. Organ salaries and vocal salaries are generally scaled down so low, there is not much ambition to do more than what is absolutely required to fill the positions and draw the small amounts set to their names. Church music as a rule is getting down lower and poorer every year; what it is really coming to is a difficult matter to foresee.

Two of the theatres, Tabor and Broadway, have done quite a thriving business. The Broadway had fair houses while the opera company were here, but many of the people were not quite satisfied with the way matters were handled. A good many complaints were heard about the soloists, while the orchestra and chorus came in for the biggest share of praise.

Mmes. Zeisler, Carreño, and Messrs. Godowsky, Sauer and Rosenthal have each given a piano recital. All had good houses but Godowsky, who played just as well, if not better, than either of the others.

Sauer is too much praised. He is a good musical player, but when it is asserted that he is equal to Paderewski, there is a good large chance for argument.

Mme. Zeisler, barring a slight lack of force in the more heavy, brilliant pieces, is the peer of them all. The three musical conservatories are all doing a fair amount of business, though they are not making any money. However, business has a brighter outlook for next year. The piano dealers, and there are scores of them, say their business has been good.

JAMES M. TRACY.

The Banjo and Art.—The critic of a Western paper steps into the breach for that much-abused instrument, the banjo: "It seems strange to allude to a banjo player as an artist, for some reason or other. The musical fraternity has objected to having the banjo placed on the same level with other stringed instruments, but the wonderful playing of Farland has completely carried the critics by storm, and that he is an artist is beyond question." Farland is the young man who plays on the banjo, works by Beethoven, Liszt, Mendelssohn, Rubinstein and Tschaikowski.

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MUSICAL CHICAGO.

CHICAGO, April 25, 1899.

The death of Hans Balatka, last Monday, came as a surprise and shock to many Chicago people who knew and highly honored the well-known musician. A somewhat strange coincidence was the death of Henry H. Thiele on the day following that of Herr Balatka's.

Mr. Thiele lived next door to the Balatka residence, and as president of the Chicago Musical Union, composer and orchestra conductor was one of the best known western musicians.

Mr. Thiele was born in Fort Atkinson, Wis., in 1855, and in 1875 went to Milwaukee, where he studied with Christopher Bach, and was for ten years violinist and assistant conductor of Bach's Orchestra.

Afterwards he conducted the orchestra of the Academy of Music, also the Grand Opera House, Milwaukee, and at one time was bandmaster of the Fourth Battery W. N. G. He also directed for two seasons, with the Chicago Ideal Opera Company under Will J. Davis' management.

With Harry B. Smith he wrote two operas, "Fort Caramel" and "Amaryllis," and with Harry G. Somers, "John and Priscilla," which was produced at McVicker's Theatre, Chicago, about four years ago. Mr. Thiele wrote much for band and orchestra, and did the orchestral arrangement for "Robin Hood," the opera made so popular by the "Bostonians." Since Jacob Litt assumed charge of McVicker's Theatre, and until his death Mr. Thiele was the musical director. He was a good violinist and pianist, also a fair performer with brass instruments.

The programme for the concert in the Auditorium, May 1, includes Walter Damrosch's "Manila Te Deum," conducted by himself, for the first half. The "Hallelujah Chorus" from the "Messiah," and "See, the Conquering Hero Comes," from "Judas Maccabaeus," by the Apollo Club. Frau Johanna Gadski will sing "Ocean, Thou Mighty Monster," from "Oberon," and the Chicago Orchestra will play an overture. The soloists are Johanna Gadski, soprano; Christine Neilson-Dreier, contralto; Ellison Van Hoose, tenor; Frank K. Clark, bass. The concert is for the benefit of the Maternity Hospital and Training School for Nurses.

William Lines Hubbard, musical editor of the "Tribune," was the basso of the "Persian Garden" production at Oak Park last Tuesday evening.

Jessie Litta Von Elsner, a sister of the late Marie Litta, has lived abroad for the past ten years, and won much favor on the Continent. She has returned to America, and next month will sing in concerts in her native State of Illinois.

Dr. F. Ziegfeld and son Carl have sailed for Europe, and will take a trip through Italy and France. With the doctor's well-known penchant for writing souvenir postal cards, a few may be expected along soon.

The Castle Square Opera Company is doing good business. "Carmen" in English is an attractive bill to opera goers, but it is, indeed, a poor show that does not draw in Chicago now. All the theatres are having unprecedented business.

The local papers always say something nice about the Castle Square Company's performances, and always roast the orchestra. The fact of the matter is that about the only satisfactory feature is the chorus.

The concert of the Milwaukee Musical Society, last Tuesday night was quite an event in that city's musical affairs. "Godoleva" a new musical work, by Tinel, was produced for the first time in this country.

The new work scored a big success. It is rich in dramatic treatment, and the work of the soloists was distinguished by strength and artistic finish. William Wegener, the well-known Chicago tenor, gave his rôle an artistic interpretation, and won new laurels. Mr. Wegener is a favorite with Milwaukeeans, and in "Godoleva" he was given an opportunity to demonstrate his great capabilities as a dramatic tenor.

The society is so well pleased over the results of the new work that arrangements are being made to give it in Chicago at the Auditorium, at an early date with the same soloists, namely, Frangcon Davies, William Wegener, Christine Neilson-Dreier and Miss Hildegard Hoffmann. Mr. Eugene Luening is the society's director, and he is deserving of much credit for the success achieved.

A notable concert took place at Oak Park in the First Congregational Church last Thursday evening. One of the most exclusive musical clubs in or near Chicago is the Rubinstein Club, of Oak Park, and the concert of last week was the second of the private series, and enlisted the assistance of Miss Ethel Inman, pianist, of New York, and Mr. H. L. Waterous, baritone.

Miss Inman was something of a surprise. Pianists of such artistic ability usually come with much heralding of the press agent, and the public usually estimates them by the adjectives used.

Miss Inman is quiet, and at first glance not very impressive as a musician, but the moment she takes her place at the piano she is another being—an artist with soul and sentiment, and with plenty of *esprit du corps*, which she infectiously injects into her work.

Her first number was the Chopin Impromptu in F sharp, and her brilliant technic and strong individuality brought her a demonstrative encore, and an immense bouquet of roses. This number also included the Schumann-Liszt "Widmung."

In the second part she played the Schubert-Tausig, "March Militaire," and for an encore Gluck's "Arietta," Josef arrangement.

Mr. Waterous' numbers were "Toreador's Love Song," by Couchois, and "The Horn," by Flégier. The Rubinstein Club is to be congratulated on the artistic excellence of this concert, and, indeed, such delightful ones should be open to the general public.

Miss Helene Koelling, soprano, daughter of Prof. Carl Koelling, and a pupil of Mme. Marchesi of Paris, and William Shakespeare of London, who is in Chicago visiting her parents, will make her first public appearance in Central Music Hall, Thursday evening, May 11, under the

direction of Mr. F. Wight Neumann. Signor Amato, 'cello and Mr. Charles W. Clark, baritone, will assist. This will be the only appearance in Chicago of Miss Koelling, as she intends to leave for Europe the latter part of July to study opera with Mme. Gerster in Berlin.

PHILIP J. MEAHL.

MUSICAL MONTREAL.

MONTREAL, April 24, 1899.

"The first requisite in a musician is, that he should respect, acknowledge and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights so that his own small one may shine a little more brightly."—Mendelssohn.

If Mr. H. E. Krehbiel calls himself a musician, he should remember the above and not write such criticisms as he sometimes does, nor speak against the musical press as he recently did in Toronto, at a free hot lunch served to him by the Toronto musicians.

Mr. Krehbiel some time ago wrote in the New York "Tribune" about a certain woman violinist who recently played in New York, and said her playing was the greatest ever heard in that city, Sarasate and Ysaye included, while the same violinist called on Ysaye, when he was in New York last, and asked him if he would give her lessons when she went abroad. Ysaye advised her not to bother herself about taking any more lessons, saying "she had a certain style of her own, to go ahead, and she would get there some day." Besides, where is there a woman violinist living to-day who is greater than those two artists who have a world-wide reputation? I call the above criticism nothing less than "tipped" criticism. Of course, what he said about the press in Toronto was the fault of the Toronto musicians. Had they taken as much notice as the Montreal musicians did, he would never have had a chance to say a word. He gave a lecture in this city, and no person took any heed of it—not even the press—with the exception of one daily paper, which gave him a short notice in the same style as it sometimes gives to a downtown entertainment. Mr. Krehbiel should remember Mendelssohn's words, and not make an ass of himself any more.

The répertoire of the French Opera Company for the past and last week included Gounod's "La Reine de Saba," "La Favorite," "Carmen," "Mignon," "Fille Du Tambour Major" and "Les Huguenots." I only attended three performances.

The performance of "La Favorite" on Tuesday night was not a favorite one. M. Gibert, as Fernand; Gaidan, as Alphonse, and Bouxmuller, as Balthazar, sang their parts with breadth and great intelligence, but Mme. Marochetti, as Leonore, was distinctly disappointing. She has a small voice, with a bad tremolo; her delivery of the aria "Mon Fernand" was disagreeable. The chorus and orchestra did fairly good work. One of the main features of the performance was the ballet. It reminded me at the time of what Hans Von Bülow once said to Rubinstein, that he sometimes enjoyed the dancers from the ballet more than the singers, because their tempo was always correct.

The performance of "Faust" on Friday night was a commendable one. Mme. Berge, as Marguerite, and M. Gauthier, as Faust, distinguished themselves creditably. M. Gaidan, as Valentin, was satisfactory, and M. Bouxmuller made a big hit as Mephisto. The part, vocally and physically, fits him like a glove and his conception all through was most admirable. Indeed, he was the best Mephisto ever seen in this city. The audience fully realized that, and he received all the applause that he could wish for. Mr. Bouxmuller is a comparatively young man, being only twenty-eight years of age.

Meyerbeer's masterpiece, "Les Huguenots," never received a better production in this city than it did on Saturday evening last, by the French Opera Company. Mme. Fierens, as Valentine, gave a grand vocal and dramatic exhibition, and was applauded to the echo. M. Gibert with his robust and voluminous tenor voice, made an ideal Raoul. Mr. Bouxmuller again displayed his vocal organ to great advantage in the part as Marcel, and sang nobly. The rest of the cast left nothing to be desired; the chorus and orchestra did better work than on any previous occasion, and the mis-en-scene was adequate. The audience was a large and fashionable one.

HARRY B. COHN.

His Identity.—The New York "Commercial Advertiser" recently said: "An informal musicale was given on Wednesday evening by Ivan Lavretsky in his studio at the Hotel Jefferson, in East Fifteenth street." Oh Ivan, Ivan, shall we tell who you are?

Chance for Critics.—Dr. Hugo Riemann appeals to composers for biographical data and correction of any misstatements in the present edition of his "Dictionary of Music." A new edition in the German language is to be prepared. Dr. Riemann's address is Promenaden-Strasse, 11, Leipsic.

Musical Italy.—The opera in Rome is in a sad plight, and the subscribers are, as usual, indignant. Although the city gives the manager a subvention of 70,000 francs for a short season, and the court adds 30,000 francs to that, the performances seldom amount to anything. And this is the country of Verdi, Rossini, Donizetti, Mascagni and Puccini.

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MUSICAL CINCINNATI.

CINCINNATI, April 23, 1899.

After a great deal of wrangling between the Saengerfest Board and the representatives of the local labor organizations, a truce has been agreed upon, and there are good prospects for a satisfactory compromise between the two parties. Last Wednesday a delegation appointed by the labor organizations interested in the case, waited upon the Board at their regular meeting and demanded a positive answer to the ultimatum, which had been sent to the Board previous to the meeting. The president of the Board, Mr. Bernhard Bettmann, pointed out to the members of the delegation, that their demands were unreasonable, as it was beyond the power of the Board to cancel contracts which had been made and signed in a perfectly legal manner. The labor delegates presented the views of their comrades, and insisted upon a full recognition of organized labor in all contracts made and to be made by the Board. Finally, both parties agreed to appoint conference committees, who were to meet at Mr. Bettmann's office, to agree upon a compromise. The meeting was held last Saturday evening, but its result was not very satisfactory to the labor element. The labor delegates reported upon the matter to a joint meeting of representatives of the labor organizations interested, and two more committees were appointed for the purpose of settling the dispute with the Saengerfest Board in a satisfactory manner. No doubt, there will be a compromise, but it will not do much good. The headstrong and dictatorial manner in which the labor delegates have acted in this matter has caused considerable feeling among the members of the Board, and the re-establishment of friendly relations between the two parties is a matter of great improbability, even if actual hostilities can be avoided by a compromise. There will always be considerable friction, particularly when the members of the Board discover that the necessity of humoring the unions will hamper them greatly at nearly every step.

The proceedings before the Board were quite amusing at times, and an audible ripple of smiles made the rounds among the members of the Board, when the spokesman of the labor delegates called Theodore Thomas' orchestra "a scab-band," and gravely asserted that the 150 members of the local musicians' union could make far better music than any "band" in the country.

In the meantime the preparations for the coming festival are carried on with considerable energy. The great hall is progressing rapidly, and in about a week the scaffolding will be removed. The local singers, who are united in one mass-organization, faithfully attend the rehearsals and make fair progress in their work. The combined Catholic church choirs of this city, who will participate in the festival as a separate organization are also hard at work, rehearsing for the festival. There will also be a children's chorus of several thousand voices, which is under training at present under the direction of the superintendent of music of the public schools. Every week delegates from outside singing organizations visit this city to secure quarters for the respective societies during the festival week. An unusually large attendance is expected.

The Orpheus Club gave its last concert of the present season last Thursday evening. A fine programme, not too difficult, but well prepared, was well carried out by the chorus. The soloists were Mr. Heinrich Meyn, of New York, and Miss Laura Weiler, of Cincinnati. Mr. Meyn has a good baritone, but sings with considerable affectation and through the nose. Miss Weiler is an ambitious amateur with an imperfectly developed soprano, powerful enough, but without soul, and sharp as a razor. The most interesting feature of the evening was the rendition of a charming composition for chorus, baritone solo and violin obligato, by F. Brueschweiler, entitled "Under the Linden." The composer is a music-teacher somewhere in the Dakotas, and shows great originality in his work.

ERNEST WELLECK.

Famous Festivals.—Some huge musical gatherings are fixed for the present year. The men's singing societies of Germany will meet in their thousands at Cassel next May, and the city of Berne is organizing a "federal festival of song," in which 700 performers will take part. In this case a special building is to be erected at a cost of \$750,000.

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